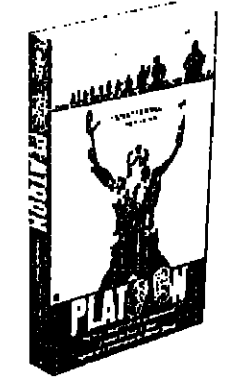




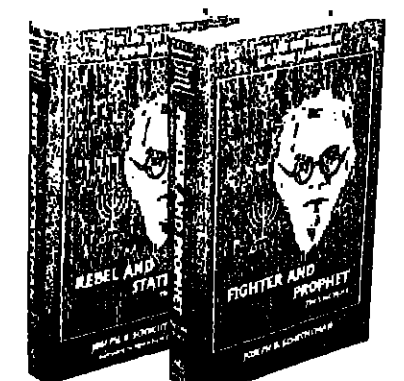
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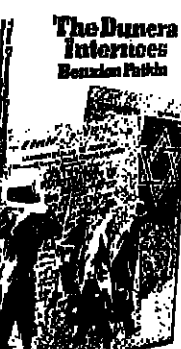
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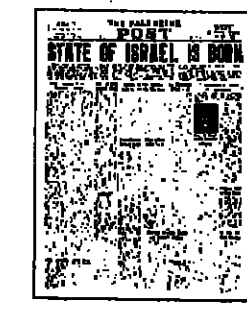


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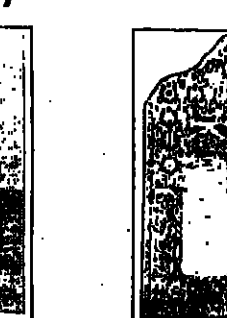
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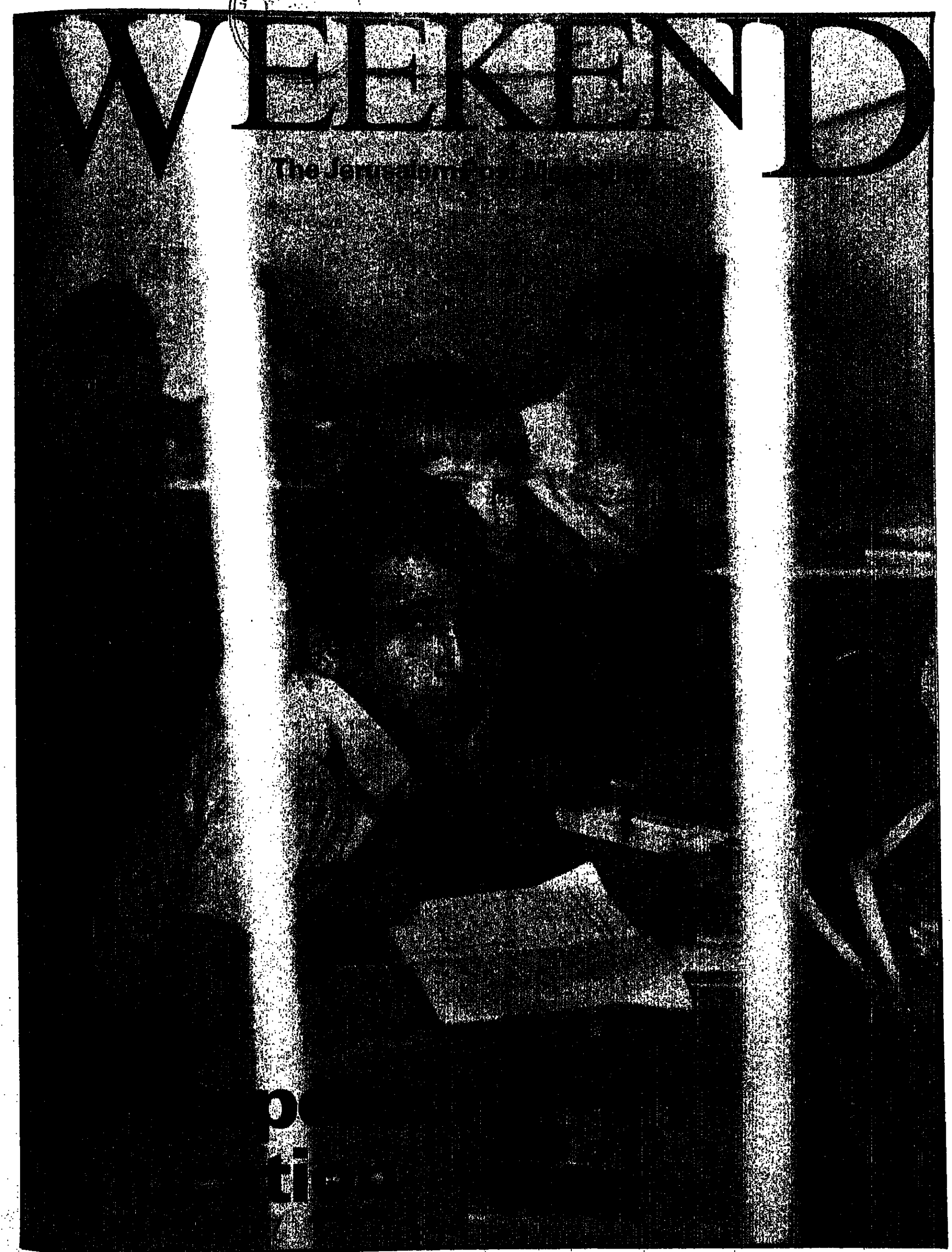
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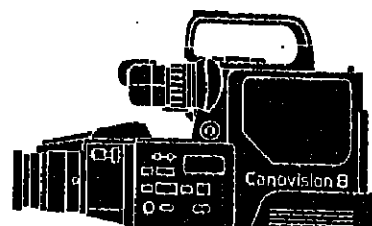
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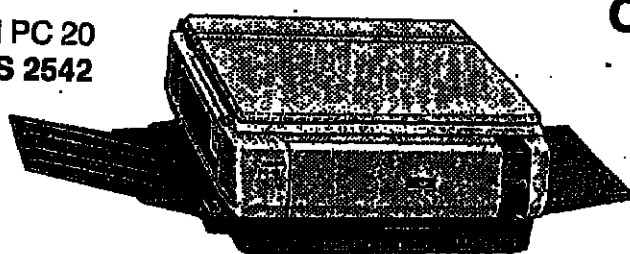
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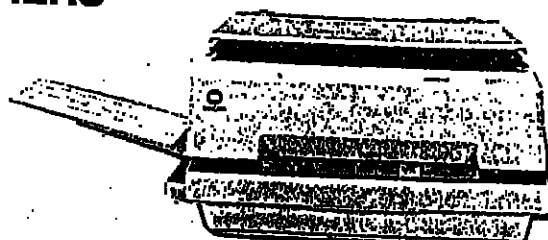


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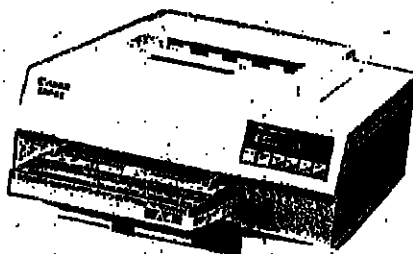
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In this issue

4 Learning disabilities
David Rudge explores
the reasons for the cur-
rent crisis in Arab
education.

**5 An impossible
education**
Elaine Ruth Fletcher
sees a contrast in educa-
tional facilities

8 Biblical realities
A new exhibit portrays
the way our ancestors
lived

10 Coming of age
Susan Bellos finds the
Black Panthers have
grown up



*Dilapidated, run-down
buildings and overcrowded
classrooms make education
for Arab children impossible.
David Rudge and Elaine
Ruth Fletcher report, see stories
starting on page 4.
Cover photo of school in
Shfaram by C. Nutkiewicz.*

12 New blood
Ken Schachter visits
the blood centre

13 Book reviews

15 Caleb's column
N.D. Gross

In the pullout

A Sketchy future
Fashion, by Greer Fay
Cashman

B Dance
Dora Sowden
Cinema
Dan Fainaru

C Musical notes
Lea Levavi

D Theatre
Naomi Doudai

E Matters of taste
Yoram Kessel

F Film festival
Ya'acov Friedler

G Bridge
George Levinrew
Crosswords

H Poster
I TV and Radio
Highlights
Greer Fay Cashman

J TV, radio schedule

N Rock, etc.
Gilead Limor

O The art scene
Meir Ronnen

**Q Marketing with
Martha**
Martha Meisels

S Film briefs
Dan Fainaru

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THE JERUSALEM POST MAGAZINE

PAGE THREE

LEARNING DISABILITIES

Israeli Arabs are prepared to use all the legitimate means at their disposal to salvage their education services. Text: David Rudge. Photos of schools in Shfaram: C. Nutkiewicz.

"AHLAN Wasathan Libmadrasa," said the teacher, welcoming his young pupils back to school in the Galilee township of Shfaram.

The greeting was echoed in classrooms throughout the Israeli Arab sector last week as 230,000 children began the new school year.

The salient difference this time, compared to previous years, was that, due to a strike, the Arab schoolchildren started back a day after everyone else.

The stoppage was called by Arab local council leaders to underscore what they described as the urgent need to improve pedagogic facilities in the Arab sector and to protest "educational inequality" between Arabs and Jews.

It was only a minor hiatus, however, in an otherwise relatively smooth beginning to the new term, and passed almost unnoticed.

Nevertheless, strike organizers justified taking the action, despite the fact that government and public attention was focused on other matters of moment, not least the scrapping of the Lavi warplane project and the reverberations of the government's decision.

Haifa University lecturer and Arab education specialist Majid al-Haj maintained that the strike had been essential, in spite of, or rather because of, the welter of complex and sensitive issues occupying the minds of the country's leaders and the man in the street.

"We had to make our voice heard to try and ensure that the government includes the important subject of educating Arab children on the same footing as Jewish youngsters, on its list of priorities," said al-Haj who is also chairman of the Jewish/Arab Council for Peace Education.

But how did he justify demands for more money to be pumped into Arab education at a time of financial stringency, so graphically demonstrated by the decision to terminate a national defence project, mainly on economic grounds?

"We must press to receive our fair share of the budget, otherwise the deplorable state of education in the Arab sector will reach catastrophic proportions," replied al-Haj. "If that happens, the government will be faced with an even bigger educational, economic and social problem which, because of delays now, will be much harder and more expensive to rectify in the future."

Al-Haj maintained that the overwhelming support for the strike proved that Israeli Arabs were prepared to sue all the legitimate means at their disposal to salvage the education service and ensure a better deal for their children.

WHAT, THEN, had united the diverse factions within the Israeli Arab community and generated a consensus for further action?

Al-Haj said the problems ran the gamut of the education service, from a dearth of kindergartens to run-down and overcrowded classrooms.

Statistics presented by the Arabs' own committee on education vividly highlighted the alleged inequality between the Arab and Jewish sectors.

According to the figures, thousands of Arab schoolchildren study in rented buildings on split sites.



Educationalists like Al-Haj contended that around 1,300 new classrooms were needed to replace this unsuitable accommodation and cater for future needs, in line with the birthrate. In addition, some 2,000 rooms were required for teaching, technological, scientific and other specialized subjects.

Similarly, there was a general shortage of teachers in the Arab sector, resulting in higher pupil-teacher ratios.

The average number of pupils per class in Arab elementary schools was 32, compared to 27 in Jewish schools.

Al-Haj maintained that if the pupil ratio in the Arab sector were

raised to the standard in Jewish schools, the Education Ministry would have to employ an extra 4,000 teachers.

Instead, 400 teaching jobs would be lost this year in the Arab sector, already at a great disadvantage in all aspects. Any cuts, therefore, would have a devastating effect.

"If the cuts go ahead, it will virtually spell the end of sports and crafts activities, among other things," he said.

The teaching of technological and scientific subjects would also be hit, at a time when educationalists were trying to encourage students in these fields.

Al-Haj noted that Arab schools

suffered from shortages of modern teaching aids, including audio-visual equipment, tools, up-to-date textbooks, computers, laboratory equipment and other electronic and technical apparatus.

The dearth of these items, and of the appropriate study-rooms, helped to explain, at least partially, why only 20 per cent of Arab pupils studied technological subjects, compared to nearly 60 per cent of Jewish students.

He also complained about the sometimes inappropriate curricula, which were too Jewish-oriented and did not place sufficient emphasis on Arab culture, identity, social history and nationalism.

Al-Haj argued that it was better to teach children such subjects in school rather than leave them to pick up details for themselves, which could ultimately prove more dangerous to the state.

Each Arab child, according to the report of the special committee on education, spent a total of 232 hours studying the Bible. Jewish students, on the other hand, were taught not to nothing about the New Testament or the Koran.

Another serious shortage, said Al-Haj, was in the field of special education and counselling services in Arab schools.

"For the most part, backward children are taught in regular classes together with bright pupils and the rest of the youngsters. We don't have the staff or facilities to segregate the pupils and cater for their special requirements," he said.

"Apart from Nazareth, there is no psychological counselling service in the Arab sector. There are also no truancy officers."

ARAB EDUCATIONALISTS charged that the poor conditions, inadequate facilities and staff shortages combined to discourage children from staying at school and continuing their education.

They noted that the drop-out rate among Arab schoolchildren was extremely high. Some 20 per cent reportedly left school before the sixth grade, while 40 per cent failed to complete 10th grade, as required under the education law.

Al-Haj said there had been some improvement in recent years, but the figures were still "dismal."

The matriculation success rate among Arab students was around 30 per cent. Al-Haj said there had been a slight increase in the number of Arabs studying in the country's institutes of higher learning, but they represented only 5 per cent of Israel's university students.

Even more disturbing were the crime figures for the Arab sector. Almost 30 per cent of juvenile crime is committed by Arab youths, despite the fact that Arabs represent only 17 per cent of the population in Israel (within the Green Line).

Arab leaders maintained that there was a direct correlation between these worrying statistics and the problems in the schools.

Poor facilities, dilapidated conditions, shortages of teachers and equipment were not conducive to studying and motivating children to better themselves through the educational process, they said.

The dearth of psychological counsellors and lack of truancy officers meant little or no supervision or professional help for problem cases. As a result, it was a relatively simple matter for children to drop out.

Once on the streets, it was only a short step to becoming involved in the seamy side of life, they added.

THE EDUCATION MINISTRY recognizes and acknowledges most of the complaints raised by Al-Haj and other Arab leaders. A 1983 ministerial survey, on which the Arabs based their statistics, recommended a phased programme to gradually improve conditions and raise learning levels among educationalists and civic heads.

They said the recommendations, if adopted, would eradicate the disparity, and eventually put Arab schoolchildren on the same footing as their Jewish counterparts.

The proposals were shelved, however, due to financial stringencies and, according to the Arab leaders, the standard of education in the Arab sector deteriorated.

Al-Haj said they now had a situation (Continued on page 6)

SCIENCE teacher Mahmoud Mahajneh pointed to a manhole in the centre of the small courtyard of Umm el-Fahm's al-Ouchouwa school.

"See that -- it's a septic hole," he said. "Every week it fills up. And then it takes two weeks to get it emptied. You see the stains on the floor. That's where the sewage runs out. Disgusting, isn't it?"

At-Ouchouwa's 350 nursery and elementary school children take a 15-minute break each day in the tiny courtyard, about 64 square metres. Fifteen minutes is all the time they get because there are no other facilities for sports or physical education. Before school, children sometimes assemble in a rock-strewn and litter-filled parking lot near the school for exercises.

Umm el-Fahm embraces some of the best and the worst schools that can be found in the Arab sector, educators say. There are schools like al-Ouchouwa, noted for their sewage problems, overcrowding, poor light and ventilation, and decaying walls.

But on the other side of town, al-Hansa School's sprawling modern complex contains laboratories and libraries. Bright murals and students' ceramic artwork festoon the walls of an expansive courtyard, and education awards decorate the walls of the principal's office.

ALTHOUGH the problems of education in the Arab sector have been discussed in numbers, and dramatized by a general strike last Tuesday, entry to the schools themselves is difficult to gain.

Principals are nervous about revealing what lies behind classroom doors without written permission from the Ministry of Education. The ministry, meanwhile, will give only verbal authorizations to the press.

Mayors like Umm el-Fahm's Hashem Mahmeed are the only key to this Catch-22, eager to expose the problems in their schools and wielding the clout to do so. They do not answer to the educational bureaucracy -- the recent school strike was in fact organized by Arab mayors, not educators. The mayors, likewise, are the leaders in a new campaign to highlight the disparities between Arab and Jewish schools, and press for more aid.

"The basic problem with our schools is the buildings," said Mahmeed. "When you are lacking more than 80 permanent classrooms, when you have classrooms with no windows, no bathroom, no doors, of course it's impossible to provide an education. And it doesn't contribute to students' feelings of self-respect and Jewish-Arab coexistence."

Once inside the school, those problems come alive. At al-Ouchouwa, the school staff opened up to a reporter with a verbal barrage of frustration and a long shopping list of needs.

"We don't have a laboratory or equipment to do science experiments," said Mahmoud Mahajneh. "We don't have proper school access or crossing guards. Just last year a student was injured there and spent a week in the Afula hospital."

he said, pointing to the narrow street running along the school building.

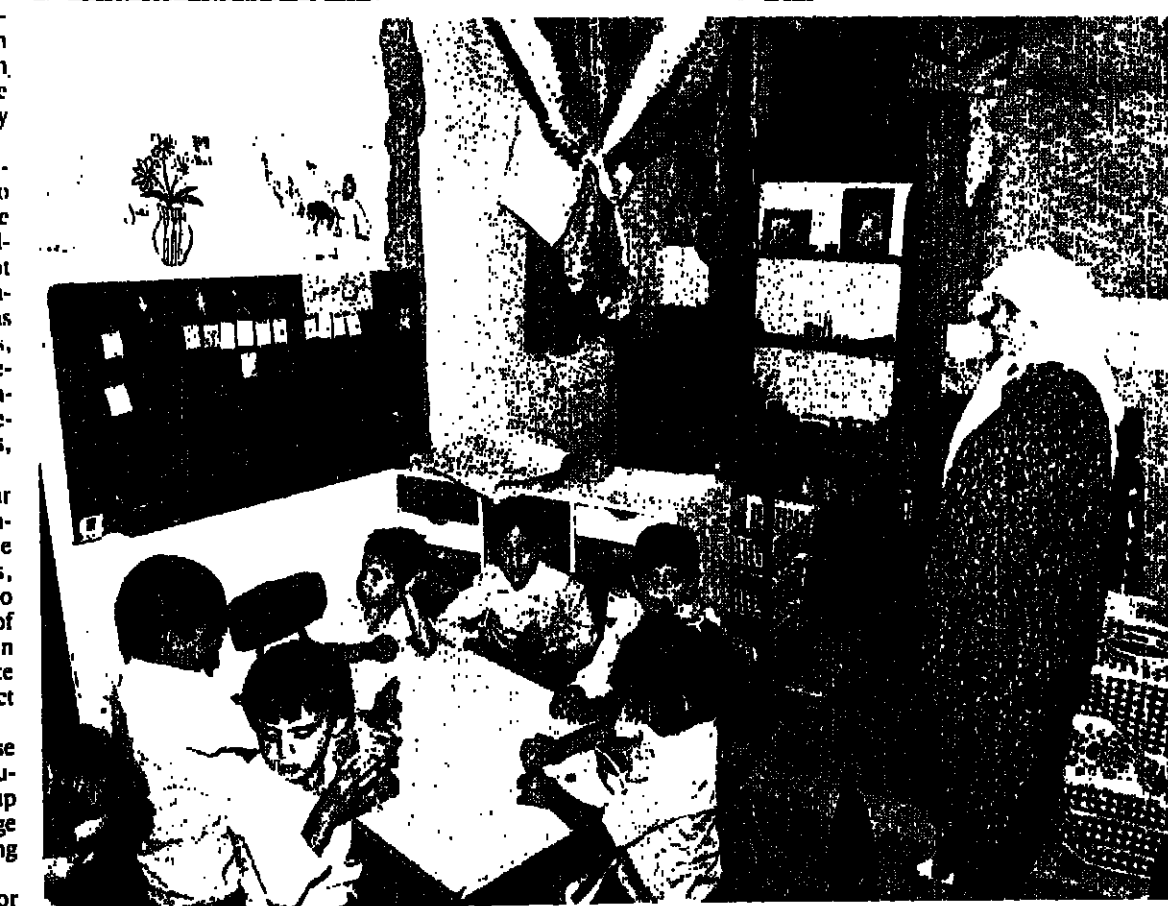
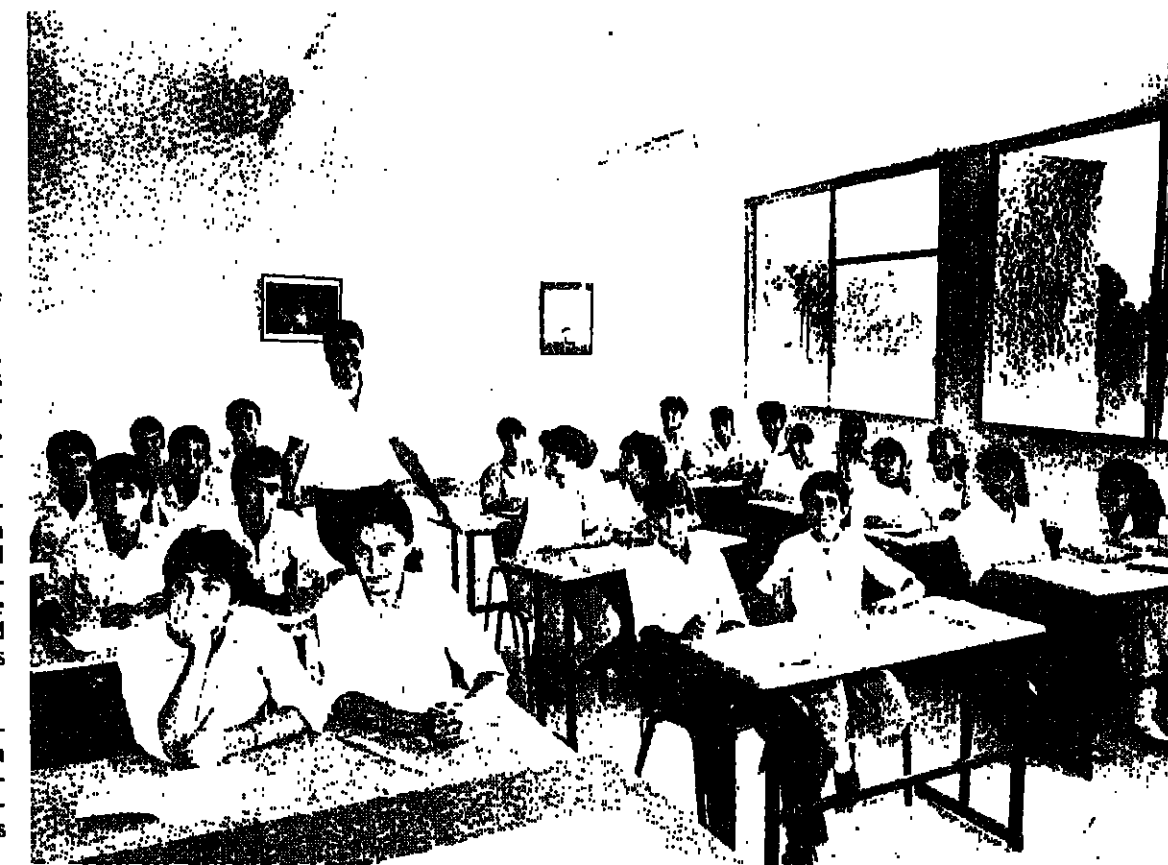
"We don't have afternoon activities like scouts, folk dancing, school clubs. The school closes and the students go home..."

The smells of the sewer and the dysfunctional second-floor toilets wait into the classrooms, he added, making teachers and students nauseous.

"It's not a school, it's a zoo for animals," added Muhammed Jabarin, school secretary.

AN IMPOSSIBLE EDUCATION

Umm el-Fahm has some of the best and worst schools to be found in the Arab sector. Elaine Ruth Fletcher has a lesson in contrasts. Pictures by P. Tiktiner.



A modern classroom in Umm el-Fahm's al-Hansa school (top) only makes conditions at al-Hansa's rented classrooms for its pre-kindergarten class seem that much worse (above).

THE SCHOOL, in an older and poorer neighbourhood of Umm el-Fahm, started out with 700 pupils, the teachers say. But last week, after the third day of classes, the number had dropped to 350, as parents fled to other schools in better condition.

In al-Ouchouwa's pre-kindergarten class on the ground floor adjacent to the courtyard, 37 tots wiggled in their chairs set in a circle around a room about 16 metres square. Were they all to get up and play simultaneously, there would hardly be room to move around. But at least in this room, there is a

small metre-square window to add a little light to a single, naked bulb hanging down from the ceiling. In one of the "temporary" classrooms of al-Hansa school nearby, another pre-kindergarten classroom has no windows at all.

Halima Gazmou-Mahajneh smiled warmly and explained her schedule for the pre-kindergarten class at al-Ouchouwa, which runs from 8 a.m. to 12:30, six days a week.

"I prepare them for Kita Aleph," she said. "They learn math, writing, cultural games. At the end of the year, they will start learning to read

words and their names. "At the beginning of the day, we played 'what is your name.' They don't know each other yet. Then they ate food brought from home. They took a 15-minute break in the courtyard. Now I'm trying to write down the names of the new students in my class."

The teacher had already filled the walls of the dark room with bright pictures, posters and Arabic words. "But it's very difficult for them to be in the classroom. They can't move around. I try to do things with them to pass the time. There are only two bathrooms in all of the

school. The walls are falling down -- see here I put up cardboard paper to cover it up," she said.

For the pre-kindergarten students, graduating to "Kita Aleph" means they will move into equally bad quarters in a rented building about 20 metres from the main al-Ouchouwa school.

There, too, the 16-square-metre classrooms hold 30 students, sitting four together at metre-wide desks intended for two. A single lightbulb is the only interior illumination. In the winter, the teacher has a choice -- open the two windows to the light and elements, or close them and suffocate from stale air. Even the newest schools in Umm el-Fahm don't have heat, much less classrooms like al-Ouchouwa.

There is one toilet in the building for the 80 students and teachers of the first, second and third grades. The students often just go to the bathroom in the courtyard outside, their teachers said.

Still, the students learn something. A group of third-grade students huddled eagerly over two-digit addition problems presented by this reporter -- a problem "18 + 20" was easy for them, although "28 + 22" took a little longer.

In the first two days of school, students have been reading and studying vocabulary, recapping what was lost over the summer, but they haven't yet reviewed mathematics, said teacher Jamil Khadim.

He says the students always finish the textbooks assigned to them by the Ministry of Education, and then do supplementary work.

"I think the Gimmel (third grade) textbook is actually too easy."

AL-OUCHOUWA school isn't the only one in Umm el-Fahm where children play and study in dark, decaying, over-crowded or poorly ventilated classrooms.

Among Umm el-Fahm's 240 elementary and high school classrooms, there are some 65 "temporary" classrooms generally rented in buildings not originally intended to be used as schools, said Mahmoud Jabarin, head of the city's municipal education committee. Jabarin, who sits in a cramped city office, barely looked up from the document he was writing in Arabic to throw out statistics in perfect Hebrew.

Although rented classrooms are not the only ones in which poor conditions exist, they provide a rough indication of the worst problem areas. The Arab Education Committee estimates that there are some 860 rented "temporary" classrooms and 428 schoolrooms that weren't designed as classrooms being used as such in Arab schools across Israel.

In contrast, there are only 142 rented classrooms in the Jewish sector. Both Jewish and Arab municipalities generally depend on the Education Ministry for money to build new school classrooms.

Despite the shortage of adequate facilities, Umm el-Fahm has been ordered to cut some 10 per cent from its education budget this year, under a directive from the Ministry of Education, Jabarin said.

"Those cuts were taken from the flesh," he said. "We had to close

(Continued on page 6)

LEARNING DISABILITIES

(Continued from page 4)

tion where the more recently-constructed schools were becoming overcrowded, while the situation in the older buildings was "going from bad to worse."

He cited the case at schools in his home town, Shtaram, which, he said, was fairly representative of the state of the education service in the Arab sector.

Of the four elementary schools, two were fairly new, having been built in 1961 and 1980 respectively. Conditions inside were "better than average." Nevertheless, space was at a premium and even in the most modern school, the signs of overcrowding were evident, with bomb shelters and converted halls being used as classrooms.

The pupil population at the other relatively new school in the centre of the town long ago exceeded capacity. Children at this school known locally as Jabour-Jabour, study in five separate annexes, in rented buildings that include a dilapidated old house.

"It's more like a shop than a school, stuck on the main road with the traffic roaring past. There's no atmosphere of a school," said an 11-year-old pupil there, who gave his name as Maher. "I want to study in the big building, where there's more room and you feel you are going to school every day."

MAHER, WHO, like the other 230,000 Arab schoolchildren, did not attend lessons on the first day of the new term, said the strike had been necessary to highlight the problems of education in the Arab sector and the effects the proposed cuts would have.

"We've been told there won't be any sport or craft lessons this year be-

cause of the cuts. We used to have drawing and studies in agriculture, but they are also being cut," he said. "It's not enough that we have to study in rented rooms, instead of proper schools, but they are also cutting the things we looked forward to doing."

Maher's friend, Hisham, said he had visited a Jewish school in nearby Kiryat Ata, and had been impressed by the orderliness and the size of the building.

"There was a zebra-crossing on the road outside. We don't have anything like that around here," said the 12-year-old, who is also a pupil at Jabour.

He complained about the curriculum, as well as about the poor conditions and the lack of equipment and facilities.

"We learn very little about Arab history, when that is obviously one subject that is of great interest to us as Arabs. Also, we don't have the equipment that they have in Jewish schools. I would like to study computers, but we don't have any."

Hisham said he intended to pass his matriculation examinations and go to university, either in Haifa or Jerusalem, despite the problems.

CONDITIONS AT Beit Sefer Aleph, which caters for 800 pupils housed in six separate buildings, could only be described as Dickensian. The central building, which was used as a school during the Ottoman period and is still known by its Turkish name, *Al Maktab*, presents a picture of a bleak, dingy structure, with up to 35 pupils studying in tiny, box-like rooms of less than 20 square metres.

The young children, most of them in their second year, appeared unaware of the lamentable conditions,



having nothing on which to base a comparison. By the same token, they also had no clear perception of the reasons for the strike, only that they had given them an extra day's grace before going back to school.

The teachers, for their part, were reluctant to complain, apparently, for fear of upsetting the education authorities.

Habib Karkabi, who retired last year after 37 years of teaching second-grade children in the same room of one of the rented buildings which, though completely separate, forms part of the school complex, had no such reservations.

"Nothing changed in all the years there, except that the conditions of the building deteriorated," he said. "I had as many as 40 children in my classes. It was so crowded the children had to climb over chairs and tables to reach the blackboard."

"The partition walls between my room and the next were so thin that we teachers had to take it in turns to talk so that we didn't drown each other out."

"When we didn't have money for renovations, which was most of the time, I painted the doors, windows and blackboard myself. There were other rooms in which the conditions were even worse. They are still in use, like my old classroom, and nothing has changed."

The Shfarim high school, which has 1,300 pupils, is, ostensibly, a relatively new building, constructed in 1972. However, it was originally intended as a hospital, and only when the plans fell through was it converted into a school.

As in the other "new" schools, all available space is utilized. An electronics-workshop annex was added in the past few years and another classroom for teaching technological subjects is due to be added. The plans have been delayed, however, as have those for building a junior high school and a sports hall.

According to the pupils, conditions and facilities could be better. But, they added, "we have known worse."

Even so, they said that the overall standard of education was lower than that in Jewish schools.

CRITICS argued that some of the problems affecting Arab schools were self-imposed. They contended that until recently, many Arabs opposed compulsory education. Even today, some families sent young children to work, or kept girls at home to help with the housework.

The same people maintained that Arab local councils, educators and parents were partly to blame for not placing sufficient emphasis on education and not doing more themselves to improve facilities. They cited the voluntary work of parents' committees at Jewish schools, especially in raising funds to purchase particular items of equipment, such as computers.

They also pointed to the convoluted bureaucracy in which Arab administrators tended to entangle themselves. Certainly this type of red-tape was evident when trying to arrange to take photographs inside one of the Shfarim schools, despite verbal permission from the Education Ministry.

AL-HAJ AGREED with some of the arguments regarding traditional attitudes to education and the previous lack of parental involvement in the schools. He stressed, however, that times and attitudes had changed. "In the past few years, we have seen a significant increase in the number of pupils, especially young girls, continuing their education up to matriculation," he said.

"This is one of the biggest achievements in the Arab education sector. There has also been a rise in the number of pupils sitting and passing their matriculation exams."

"The number of under-achievers,

however, is still very high, as is the drop-out rate," he said, adding that more money and effort was needed to encourage pupils to stay on at school and take their exams.

Similarly, Al-Haj admitted that parents were more concerned about improving the standard of their children's education. This could be seen in the support shown for the strike and the funds raised by parents to build classrooms.

Nevertheless, he argued that neither they nor the local councils could be expected to solve all the problems in the Arab education system.

Prior to the one-day warning strike, Al-Haj recalled, Education Minister Yitzhak Navon met with Arab leaders and pledged some help towards improving pedagogic standards in Arab schools. This included the construction of 122 new classrooms this year, three times more than originally planned; the appointment of four psychological counselors; and the opening of three classes for outstanding pupils.

The Arab leaders replied that the proposals, while welcome, would not resolve the serious underlying problems. They demanded the cancellation of proposed budgetary cuts in the Arab sector and a government assurance to implement the recommendations of the ministerial committee which investigated the conditions of Arab education.

They have given Navon, whose hands are tied by financial restrictions, until the end of September to meet their demands. If he does not, they say they will intensify their action, with more stoppages, demonstrations, and possibly a general strike of the Arab sector.

Al-Haj warned that the educational problems were a "social time-bomb" that had to be tackled now, to avoid dire consequences to Arab-Jewish relations and co-existence in the future.

Jabarin complains that Beit Berl tends to give preference to students from villages close to the seminary itself — "even though we are the largest town in the Triangle."

UMM EL-FAHM'S sprawling, modern al-Hansaa school sits atop a hill in a new, middle-class neighbourhood. Standing in the clean and spacious school courtyard, looking out at a stunning view of the surrounding hills, it is easy to forget that several of al-Hansaa's pre-kindergarten classes are still meeting in windowless, rented rooms some distance away.

In the new al-Hansaa school, built seven years ago, windows span the length of the classrooms, a good 42 square metres. A blackboard stretches behind the teacher at the head of the class, and children sit two-by-two at their desks.

A science lab is stocked with the usual test tubes, a skeleton, dried lizards and snakes. A "pedagogic laboratory" is filled with maps, books and other teaching aids. There is a gymnasium, a library, a teacher's meeting room, and an ample number of bathrooms. The school's 1,000 students scramble out of their classes at the ring of a bell, neatly dressed in the school uniform of an aqua green cotton shirt with blue pants, jeans or skirt.

"We don't have problems here," proclaims principal Wahid Abu Shakra, sitting behind his desk in an airy office lined with award plaques and other memorabilia.

Last year the school received an award for excellence from the Teacher's Union. Abu Shakra was cited for his efforts in developing the pedagogic library, converting the

student library to the Dewey Decimal System, and undertaking a variety of volunteer student projects — all with the close cooperation of parents.

The projects, as Abu Shakra proudly recals them off, include: "Jewish-Arab" co-existence activities with area schools; and student volunteer projects for aiding the elderly, cleaning up the city, and beautification. There also have been special campaigns like Arab book week, Arab culture week, and "Peace Week."

"I don't know what they have in other schools," Abu Shakra said, asked about the poor conditions that exist elsewhere. "I know what we have here. And I feel we work 100 per cent in cooperation with the parents and the municipality."

Jamal Mahajneh, a young teacher who spent nine years teaching at Haifa University's Binyamina experimental high school before returning to his native Umm el-Fahm, agrees that the secret of al-Hansaa's success, just like that of any other good school, is in the spirit of cooperation that exists between parents, teachers and an energetic administration.

"Home-visits by teachers are very important," adds the 32-year-old teacher of science and geography, who is enthusiastic about the school and its staff.

Mahajneh feels that al-Hansaa's facilities are pretty well on a par with those in a Pardes Hanna elementary school, where he teaches Jewish students Arabic part-time.

He notes only one significant difference: "In Pardes Hanna, the classrooms are heated in the winter."

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IMPOSSIBLE EDUCATION

(Continued from page 5)

eight classrooms and cut down more on the hours of the students. And we already teach about 10 per cent fewer hours than students in the Jewish sector even though we teach three languages — Arabic, English and Hebrew — and they only teach two."

Most students in Umm el-Fahm's 13 regular elementary schools and high school don't study art, sports, music or other frills, he noted. "We are down to the four basics, Arabic, English, religion, math. All the rest they don't have."

Nevertheless, there has been progress in certain areas. Just two weeks ago, the Education Ministry approved a psychologist to work with students and adults in Umm el-Fahm. Mahmeed said his city is only the second one in the Arab sector, after Nazareth, to receive such a service. A part-time teacher will also be assigned to work with specially gifted students.

But Jabarin says the schools also need a transit officer. "We have a 50 per cent truancy rate in the high school and a 14 per cent absentee rate in elementary schools," Jabarin said. He said only half of the high school pupils enrolled finish high school — as compared to 80 per cent in the Jewish sector.

TOGETHER with the Education Ministry, Umm el-Fahm has drawn up plans to phase out its substandard and rented classrooms, replacing them with new school buildings

by the year 2000. But construction has stalled.

"We have all the plans we need. We have the land," said Jabarin. "All we need is the budget."

The most recently built elementary school has stood half-finished for the past year. "We finished 14 of the 20 classrooms," said Jabarin. "Then we stopped building."

He estimates it would take another NIS 200,000 to finish off what is now just a concrete block skeleton — but so far the Ministry of Education has allotted no funds. Over the past four years, Mayor Hashem Mahmeed has wheedled money for 20 new classrooms out of the ministry to replace rented facilities.

This year the city received an allocation to build seven more new classrooms at the high school. The new rooms will accommodate classes now meeting in language labs and workshops, freeing those rooms for their intended purposes.

Sports facilities are another crying need in Umm el-Fahm, as in many Arab communities. Only one elementary school and the high school have gymnasiums. And neither are regulation-size for basketball or other popular indoor sports, said Jabarin. Nor does any school have a regulation-size soccer field.

Jabarin also has concerns regarding the teaching staff. Two-thirds of Umm el-Fahm's teachers come from outside the city, he said. But only three or four students from Umm el-Fahm are among the estimated 200 now studying at the Arab teachers' seminary in Beit Berl.



Pedagogic library in Umm el-Fahm's new al-Hansaa school is well-equipped with teachers' aids.



Overcrowded "temporary" rooms of Umm el-Fahm's al-Ouchouwa school.

Al-Hansaa principal Abu Shakra.

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A PREVIEW of some of the treasures of the projected Bible Lands Museum, now under construction in the vicinity of the Israel Museum in Jerusalem, is opening in, of all places, Tel Aviv. The show, which opens on Monday evening at the Tel Aviv Museum, is from the magnificent collection of Dr. Elie Borowski, who is footing the bill for the new museum in the capital. Borowski, who lives both in Montreal and Jerusalem, decided some years ago to give his rich and diverse collection a permanent home in Jerusalem.

Guest curator of the show is Rivka Merhav of the Bronfman Archaeological Wing of the Israel Museum. Addressing the opening will be President Chaim Herzog and Jerusalem Mayor Teddy Kollek, together with Marc Scheepers, Director of the Tel Aviv Museum.

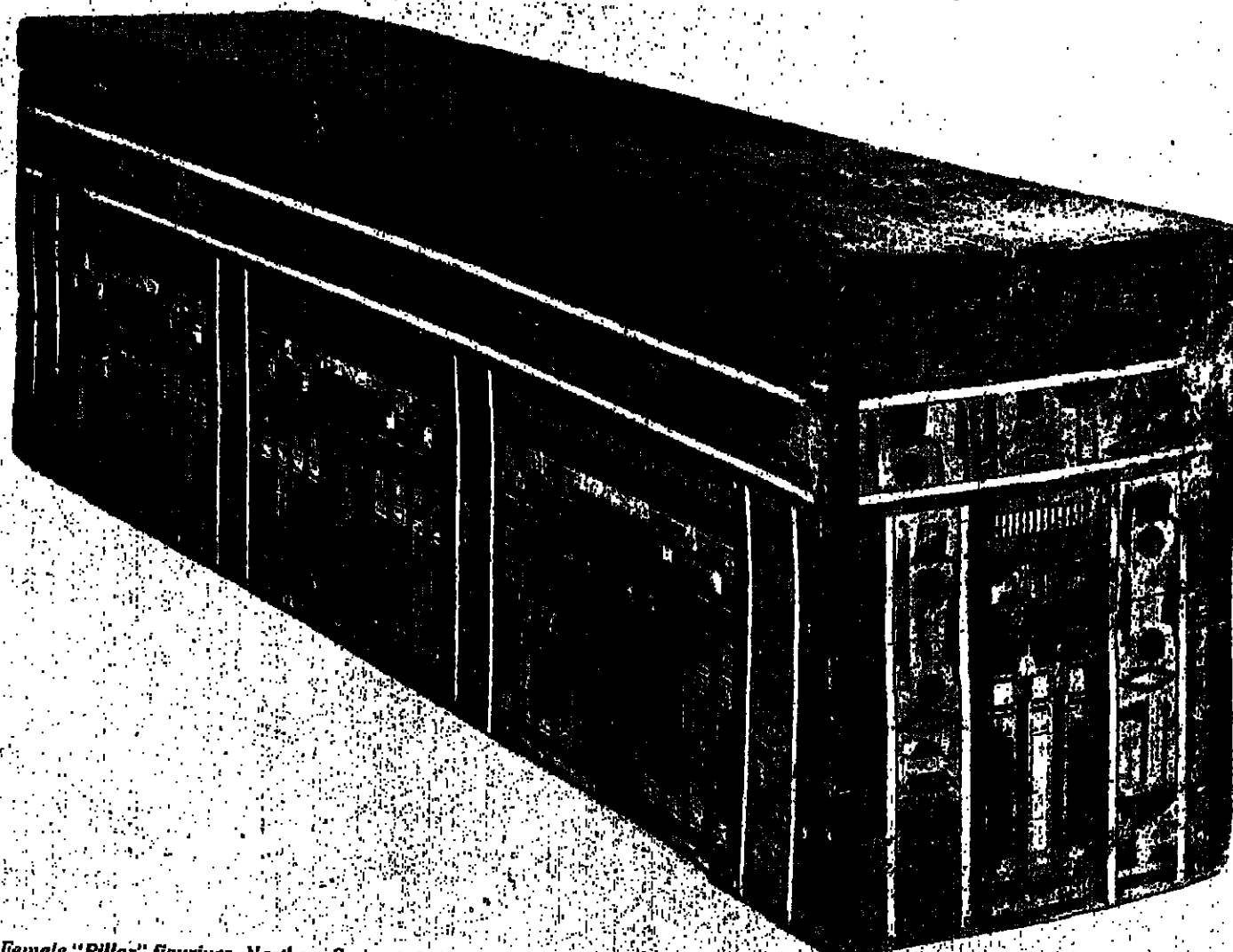
The show casts a new light on the realities of the Bible, on the daily life of our ancestors, and on the world in which they lived and by which they were influenced.

AMONG the 250 unique finds going on view are:

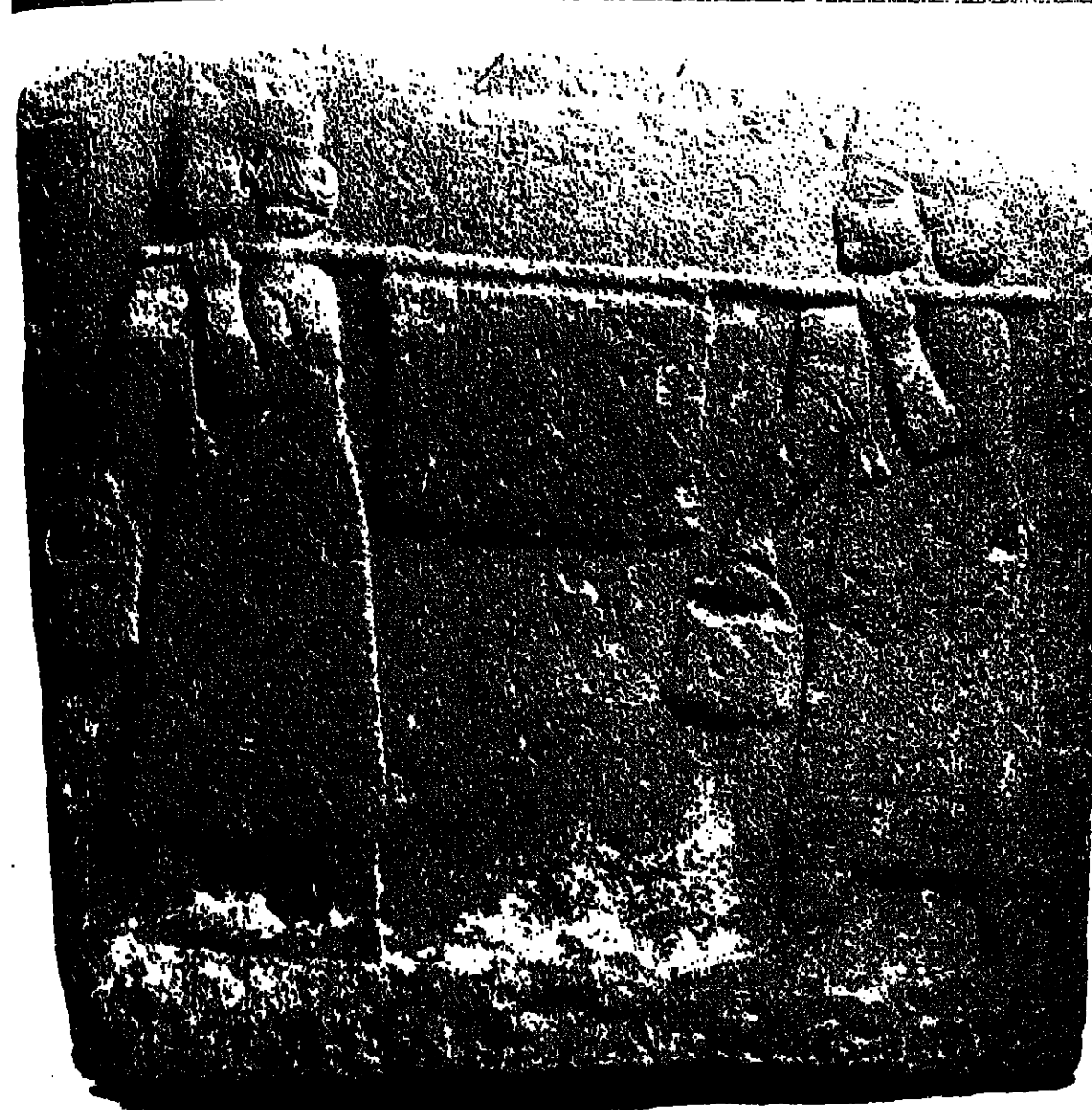
- Worship statuettes of which it is said in the Bible: "Eyes have they, but they see not. They have ears, but they hear not."
- Images the like of which Rachel hid from Laban, her father, under her camel-saddle.
- A huge statue of Pharaoh Ramses II, under whose rule the Israelites were enslaved.
- Original examples of ancient Hebrew writing.
- A relief from the palace of King Sennacherib, depicting the exile to Babylon.
- A relief showing the capital of Cyrus and Darius, the Kings of Persia who let the people of Israel return in the days of Ezra and Nehemiah.
- Phoenician Ivories such as those used by King Solomon to ornament

BIBLICAL REALITIES

A unique show, which casts new light on the way our ancestors lived, opens this week in Tel Aviv.



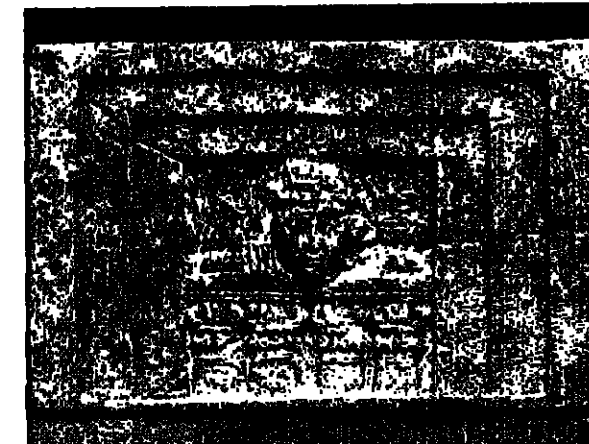
(Top) Female "Pillar" figurines, Northern Syria ca. 2750 - 1900 B.C.E. (Above) wooden coffin, Egypt ca. 2000 B.C.E.



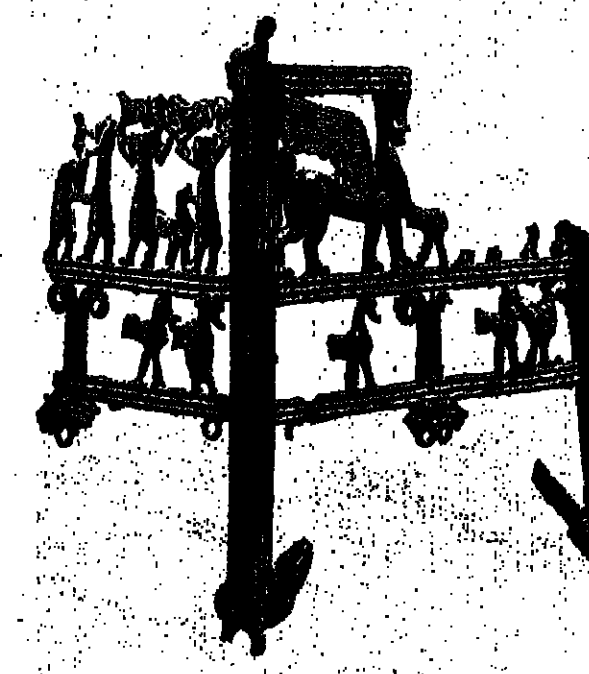
(Above) Statue of Ramses II enthroned, Egypt ca. 1250 B.C.E. (Left) Orthostat with tribute bearers, Northern Syria ca. 750 B.C.E.



Inscribed tablet with portion of clay envelope, Anatolia ca. 1800's B.C.E.



Woman at window, Syria ca. 750 B.C.E.



Fragment of a rectangular pedestal, Cyprus ca. 1125 B.C.E.

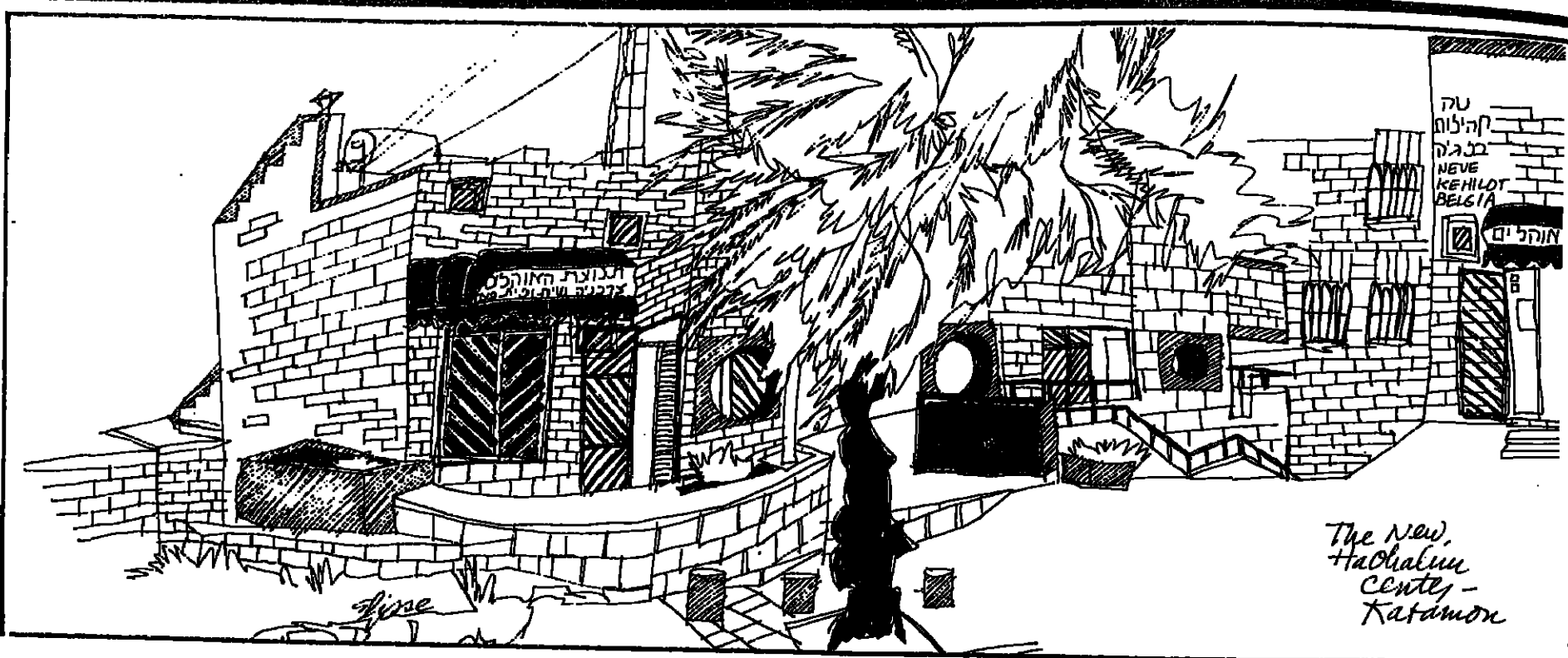
his throne and bed. The ancient cultures represented in this exhibition encompass the lands and peoples mentioned in the Bible: Mesopotamia, the earliest and richest culture; Iran; Anatolia; Syria; Lebanon; and Egypt to ancient Greece, Rome and Byzantium.

The show attempts to present the viewer with various aspects and subjects relating to the life of the ancient cultures, such as the Mesopotamian and Syrian pantheon of gods, myths, the kingdoms and kings with their symbols, the economy and administration - all of which are represented by the objects themselves, accompanied by explanations, photographs and illustrations.

The finds span 5,000 years, and many are of significant documentary value. They include written documents found in royal archives, inscription-bearing stelae (tombstones) built by kings and rulers, which greatly contribute to the understanding of the political and cultural system of those days; and cylinder seals which provide information on socio-economic life.

Also shown are ritual figurines side by side with important deity sculptures, ornamented weapons, monumental stone reliefs, various potteries and objects which served in the economy of the temple. Egyptian burial objects - such as a rare coffin decorated with colourful designs, one of the few of its kind to have survived - are among highlights of this show. The exhibition concludes with beautiful mosaics from the Roman-Byzantine world.

The exhibition is accompanied by a catalogue, the result of extensive and specialized research in the culture, languages and art of the ancient East. The first comprehensive catalogue of its kind, it is in both Hebrew and English.



A SMALL, WHITE and elegant building with bright red painted trim houses the new offices of Ohalim, the social protest movement which grew out of the Black Panther movement in 1974. The offices, which were officially opened by President Chaim Herzog yesterday, are bang in the middle of Katamon, on Rehov Bar Yohai which used to be one of the most dangerous streets in Jerusalem.

Today, some of the blocks have new, white painted balconies and proper light fixtures. The trees are taller and the street is no longer forbidding. But you know it's a slum because the tiny balconies jammed with washing are closely packed together, there's still the smell of rotting garbage, and the decibels are as loud as ever.

Inside the Ohalim building, a nervous young mother is screaming into the phone. "No, I'm not going to send him to that shitty kindergarten!" Outside, a young Ohalim worker is playing very gently with a little boy, patting and kissing him. "You don't want to go to the rabbi's gan, do you?" he asks the three-year-old. The child's mother, Irit Sabag, explains afterwards: "I came from Eilat last year and had to put him into a kindergarten. The only one that would take him was a *Talmud Tora*. They beat him with a stick when he couldn't repeat the alphabet. He wasn't three yet."

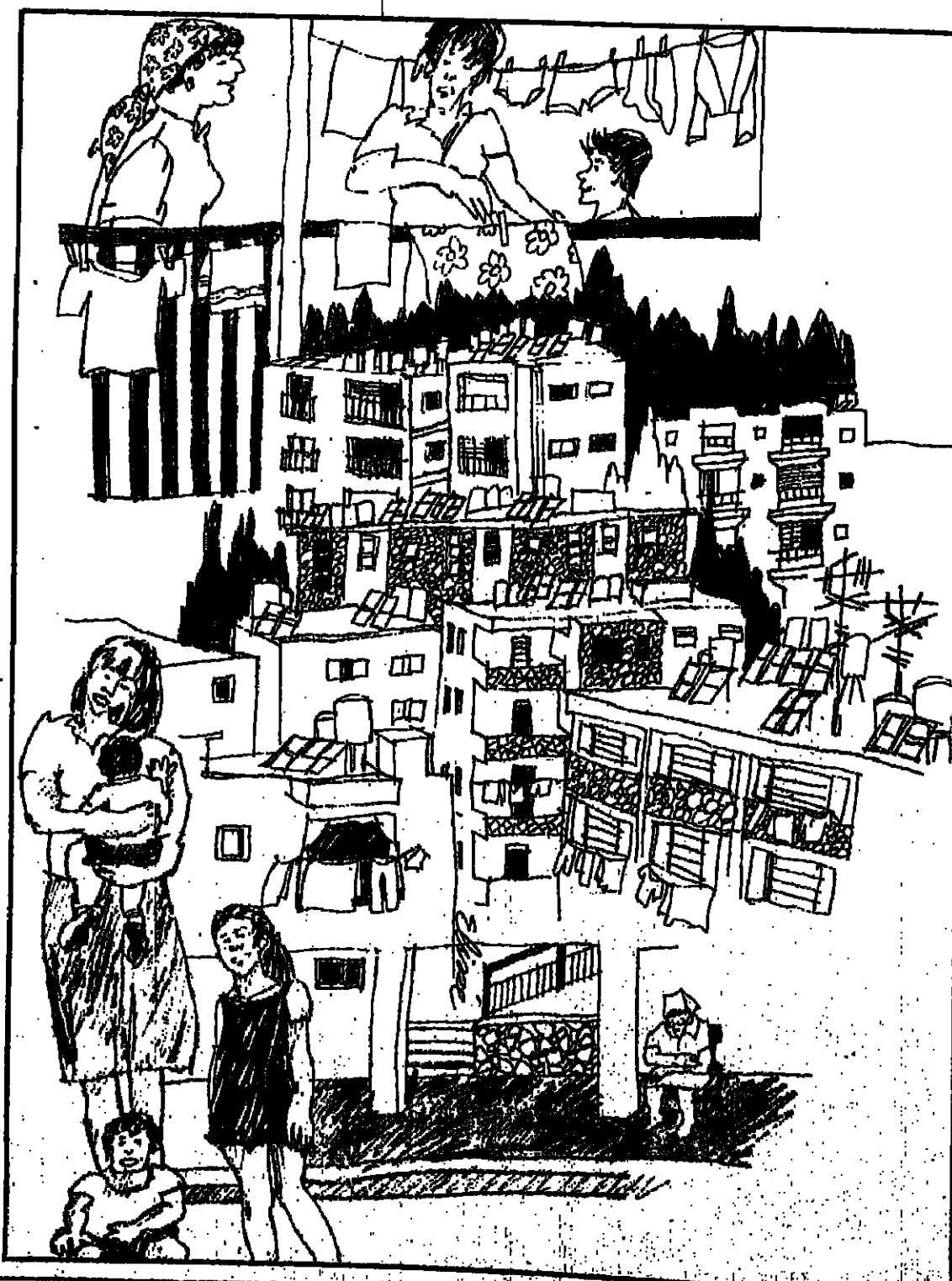
The Ohalim worker confirmed that municipal kindergartens for two- to three-year-olds cost NIS 120 a month, while those run by the ultra-Orthodox Shas party are free. That's why, he said, many parents in Katamon send their children to these kindergartens even if the families aren't religious.

YAMIN SUISSA is the chairman of the Ohalim movement and much else besides. A former gang leader who almost overnight became a serious community activist in 1974, he's now a member of the Labour Party's Executive. He wields a great deal of clout, particularly in the Hishdrot. He is also extremely handsome.

At the moment, Yamin, since this is first-name territory, is getting extremely angry about what he sees as insupportable religious coercion. "They want to take everything and they are constantly trying to infiltrate our neighbourhood. They work on weak people such as drug addicts and *ba'alei teshuva* [newly religious]. The secular majority have always been passive and not interested in the life of the Orthodox. But the

COMING OF AGE

The people of Katamon know what they want, and are not afraid to articulate it. The Post's Susan Bellos describes how the Jerusalem neighbourhood has grown up. Drawings: Elisse J. Goldstein.



Orthodox actively want to control the secular population's life."

Yamin, for all his espoused progressive views in many areas, looks very much like a typical Israeli party political boss, smoking away in his comfortable office at the head of a director-style table and being served coffee by the secretary. But he crackles with energy. "We have to fight the *haredim* [ultra-Orthodox] tooth and nail. Fifteen per cent of the people in Katamon are religious but they are all right. They're traditional. Nobody minds them and we all respect one another. I'm not against religion. But we must all have the right to choose our own way. We can't let those North Jerusalem *haredim* take over our city."

People in Jerusalem's low-income neighbourhoods, he says, feel oppressed by the forced religiosity of the city. "It's not really a question of cinemas," he says. "What people here want is entertainment, our kind of entertainment, on Friday nights. We want singing and dancing - Ofra Haza, discotheques and pubs. We want the freedom to go out to restaurants or buy a coke or cigarettes at a kiosk, like they do in Tel Aviv on Friday nights."

Suissa is demanding permission to open all the Ohalim community centres in Jerusalem on Friday nights and he wants all the other community centres in secular neighbourhoods to follow suit.

AVNER AMIEL, a longtime Jerusalem community activist who is now the municipality's chief coordinator for all the neighbourhoods, puts it this way: "Deprived people are the ones who suffer the most on Friday nights. If they aren't religious, they don't have cars and there's nothing for them to do in the neighbourhoods. This leads to tremendous frustration and also to delinquent behaviour among some teenagers."

Suissa says that he wants Katamon "alive" on Fridays and Saturdays. At the moment he's organizing funds for a swimming pool which will be open on Shabbat.

"We have to disturb their lives just as they come and disturb ours," he says forcefully. "But I'm ready for compromise, too. Let them have the northern part of Jerusalem. The city should be divided into four. The east for the Arabs, the west and south for the secular Jews, and the north for the religious."

Not being frightfully keen about the idea of being a displaced person, I interject feebly. "What about me? Will I have to leave Ramat Eshkol?"

Suissa replies grandly: "For compensation, of course. Just as I believe in territorial compromise with the Palestinians, I think we have to think practically here."

Suissa added, in spite of his talk of compromise, "We've got to go into Mea She'arim and show them what it's like to have their neighbourhood disturbed."

Did that mean throwing stones too? "No. But if they attack us we'll fight back. And I want men and women to go into Mea She'arim (together) because if they don't care about our feelings, why should we care about theirs?"

Asked if that wasn't rather provocative, Suissa said: "Look, we will ask for police permission. It's their job both to guard the peace and citizens' basic democratic rights. If they can't, they should resign."

JUST AT THAT MOMENT, a young woman bursts in screaming. "Look what they've done! They want to put her in a remedial class! I'm not having it. She's going to a regular class like any other kid! She's going to sit with the Ashkenazi children, too! What the hell do they know? I'm her mother and I know her best!"

Yamin, who has not exactly been refined up till now, gets rough. "Shut up. What do you know? Are you an expert? Listen, you should be grateful, you fool. Let me tell you that I think all the classes here in the first grades should be remedial classes. They cost four times as much as regular classes and our kids need them because of the lousy, lousy kindergartens here."

"I'm the mother. You don't want her to study with the Ashkenazim!" (She's crying now.)

Yamin Suissa sits on the board of Givat Gonen, which is affiliated to the Labour Party. It is considered an



excellent school and, as part of a deliberate policy of integration, it has brought in children from middle-class neighbourhoods. They form some 30 per cent of the school's population. Local parents, impressed by the school's achievements, are anxious to enrol their children there.

"Get rid of your primitive ideas and your stupid pride. Our children start school disadvantaged. Don't you know that Ashkenazi kids learn English and Arabic from the age of four? You've got this chance of having her in a small class and here you are making a scene in front of her." (The object of all this attention is standing big-eyed at the door, clutching her sandwich bag.)

"I don't want to see any more kids in this neighbourhood who can't read in fourth grade or ending up in Tel Mond penitentiary," he continues. "If you don't believe their test, go and take her somewhere else!"

The woman, still furious, storms

out. "Who's that?" I ask. "My sister," he says laconically. "Bloody Moroccan pride."

EDUCATION is Yamin's passion. He is a past master at getting the kids out on the streets, but he says - and he means it: "Demonstrations are for the moment but education is forever." Avner Amiel believes that Suissa has turned Rehov Bar Yohai into the beginnings of a very decent neighbourhood, but Suissa continues to burn with anger about poverty. He still lives with his three children in a one-and-a-half room flat and he refers to the neighbourhood as a "cesspit."

As far as Suissa is concerned, the only real hope for Katamon is education, which must begin from birth. Accordingly, he has been instrumental in the setting up of Katamon's new Centre for Early Childhood Education, which opened its doors at the beginning of the school year to 35 three- to six-year-olds.

The centre, financed by Project Renewal, is at present an afternoon enrichment programme which costs parents NIS 60 a month plus NIS 15 for participation in a book and toy library. Miriam Silverman, the director, is a community worker and she says that the plan is to work closely with the local mother-and-child (*Tipat Halav*) station.

The centre is loosely supervised by the Ministry of Education and has some theoretical input from the Hebrew University's School of Education. However, it does not yet have a pedagogic or academic director. By itself it can hardly hope to fulfil Suissa's aim of getting all the neighbourhood children up to the level of their middle-class peers by the time they start first grade.

PART OF THE REASON for the lack of contact with university experts in the field of early childhood education - although there are many in Jerusalem - is what may be a

distrust of anything that is too "academic." Amiel explains: "I'm not in favour anymore of things like the Rehavia-Nahlat school integration programme of the seventies. That was run by professors and it was too academic. It didn't give the local people enough control over their lives."

This thinking is also expressed in Suissa's new Seminar for Political and Social Education which is slated to be opened at the Ohalim centre in November. It plans to provide evening courses over a period of five years to local residents and adults from the development towns. The aim is to prepare a cadre of social activists and to make the neighbourhood people more socially and politically conscious. It will also provide *bagrut* and university preparatory courses.

Suissa believes it is most important for a grassroots educational organization to make the neighbourhood people more politically sophisticated. Otherwise, he says, they will continue to fall prey to religious and right-wing extremism.

Suissa isn't modest and he certainly isn't out to charm journalists. But there is little doubt that his impact on this once crime-infested neighbourhood has been tremendous. According to Amiel, "It's unheard of in the annals of social work, both here and abroad, for a gang of delinquents to rehabilitate a neighbourhood."

Suissa led a gang for years and spent time in jail. He was right-wing, chauvinist and mad about Betar. Today, Meir Kahane, who is favoured in neighbourhoods such as Shmuel Hanavi, will not show his face in Katamon. There is a population that articulates what it wants and needs.

After 30 years, the people of Katamon no longer sound like underdogs.



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THE FIRST THING you notice is that everything is trimmed in red - signs, walls, door handles. The color is blood red, fully oxygenated. I laid against a high-gloss white base, it's visually arresting.

Indeed, the color coordination is only fitting, for if the nation's soul resides in Jerusalem and its lifeline in Tel Aviv, Israel's circulatory system is centered here, in the administrative wing of the new National Blood Services Centre in Tel Hashomer.

At the top of the country's blood-bank hierarchy is Dr. Shulamith Bar Shany, director of blood services for Magen David Adom. She began her medical career in pediatrics, but after returning from the U.S. in 1969 with a specialty in pediatric hematology, Bar Shany joined the national blood bank run by MDA.

"I've been nursing this baby ever since," she said, adding that next week's official opening of the new blood centre will be a clear sign that her "baby" is coming of age.

"We've been planning this building for 13 years," she smiled. "This is its bar mitzva."

Bar Shany acknowledges that lack of facilities has hindered Israel's progress toward hematological independence. Previously, blood services were offered in cramped premises in a building in Jaffa.

The Jaffa facility still provides a few plasma components, but once it's fully operational, the sprawling new, bomb-resistant centre near Sheba Hospital is going to catapult the nation's blood-processing system to new heights world-wide. Diaspora groups picked up the \$16-million tab for the new centre and sculpted stars in the lobby are inscribed with the names of the major donors, including conductor Zubin Mehta.

For now, the centre's right wing lies dormant. But when it opens in about a year, it will house a complete pharmaceutical industry, designed to divide and subdivide plasma into its component parts. Technicians in the left wing already separate blood into plasma, red cells, white cells and platelets.

Aside from blood separation, the centre focuses on collection, testing and distribution. The new centre handles the whole country except the Haifa area, which is covered by an MDA subcentre. Magen David Adom supplies the 200,000 pints of blood required and nearly all the blood components the nation needs each year.

Before shipment to hospitals, the new centre's blood is stored in what looks like the frozen foods section of a supermarket. Here, on seven multi-tiered carts, are several hundred half-litre bags of blood stored at 4°C. The clear plastic packs are covered with labels declaring that each has been tested for Aids and syphilis. The price to hospitals as set by the Ministry of Health: NIS 25 for whole blood, NIS 20 for packed blood and NIS 17 for whole components.

THE DRIVE FOR self-sufficiency in blood products is more than a matter of national pride. The threat of Aids (Acquired immune deficiency syndrome) has hammered home the need to press for volunteer donations and vigilantly screen donors. Since April 1986, 10 blood samples have been found to contain Aids antibodies out of more than 200,000 tested.

Hemophiliacs worldwide have learned, through painful experience the dangers of a tainted blood supply. In the past, Bar Shany explained, U.S. manufacturers provided Clotting Factor 8 for most of the world. The drug, required by hemophiliacs, is made from plasma culled from large donor pools. Unlike Isra-



NEW BLOOD

Just in time for the holiday 'crunch,' the new National Blood Services Centre is opening in Tel Hashomer. Ken Schachter reports.

el, which has a completely voluntary system, some U.S. blood banks pay their donors, attracting some elements Bar Shany delicately described as being "at the fringe of society."

Measures to sterilize the clotting factor, which kill the Aids virus, were taken for the first time in 1984, but not before about half of the hemophiliacs in the Western world developed Aids antibodies. In Israel, that amounts to about 150 hemophiliacs - some of whom are likely to develop the full-blown disease. Out of Israel's 41 confirmed Aids cases, 13 were traced to transfusions, according to the Health Ministry. That number includes hemophiliacs.

On the ground floor of the new centre, down a long corridor, is a nondescript laboratory with a modest placard outside labeled HTLV, an alternative designation for Aids. It is here that technicians test blood for antibodies that indicate that a donor may have had contact with the deadly disease.

In a few unusual cases, it is suspected that U.S. health workers developed Aids antibodies through contact with patients' blood. One woman tested positive after she helped insert a catheter in a cardiac patient, and another after she was sprayed with blood from a vacuum tube. But in this lab, there's no evidence of what Chicago newspaper columnist Roger Simon has dubbed "Fraids" - the exaggerated fear of Aids.

"When I know something has the virus, I'm more careful," said one technician. "I think it's more dangerous when we don't know what's in the blood."

BLOOD HAS BEEN called the "river of life." That may sound dramatic, but, as anyone who has seen a *Rambo* film can attest, if a man loses three or three-and-a-half litres of blood after being punctured by a large-calibre firearm, he's not likely to be around for the second reel.

Red cells, white cells and platelets account for 45 per cent of the blood's volume, plasma comprising the rest. The red blood cells transport oxygen from the lungs to the

body's cells and return with carbon dioxide that is exhaled. The red cells, produced in the bone marrow, live for about four months in the body.

Platelets help staunch bleeding and initiate clotting, while white cells regulate the immune system. The plasma is the body's "meat ticket," delivering water, nutrients, minerals, hormones and clotting factors to the tissues and carrying waste products to the kidneys.

A person who weighs 70 kilos has five litres of blood, accounting for seven per cent of body weight. The average adult has 30 trillion red blood cells or a billion in every two or three drops of blood.

Everyone falls into one of eight blood types - O, A, B or AB either Rh positive or Rh negative - except for newborns who have yet to develop a blood type. In different nations, the proportion of those in any one group varies. For example, the largest single blood group in Israel is A positive, while in the U.S. it's O positive.

When a hospital patient needs a transfusion, medical personnel try to match the red cells of the donor and the serum of the recipient. If there is clumping, the match has failed. In most cases, people with type O blood are universal donors and can give blood to any group, while those with AB blood are universal recipients.

Even though everyone falls into the major blood types, every now and then hospitals come across a patient whose blood can't be matched. That happened last month at Haifa's Rambam Hospital. A one-year-old child needed an operation, but his blood contained unusual properties that wouldn't allow it to be matched. Laboratory analysis determined that the child has "Bombay" blood type, so-called because its properties were first described in that Indian city. A check of a worldwide registry found that only seven people worldwide are known to have the rare blood type. Luckily, a telex to the U.S. Red Cross yielded four rare still was the blood type of a woman encountered by MDA officials about six years ago. "The wom-

an had an antibody to every blood group we tried to cross-match her with," said a blood centre immunologist. MDA officials then contacted the New York Blood Centre, which said her blood constituted a new blood group. "She was unique in the world," the immunologist said.

IN HEBREW, it's said: *Hadam hu nefesh*, or "Blood is soul." That phrase from the Tora refers to the prohibition that Jews are not to eat meat with blood in it, but it also hints at the metaphysical properties ascribed to blood among virtually all peoples.

"I say the blood only transfers oxygen, but in popular tradition, the blood has a much more mystical meaning," said Bar Shany.

Lack of blood has been equated with impotence, for example. But such archaic notions become more understandable given the fact that the body's circulation system was only discovered only 350 years ago by British physician William Harvey. In 1665, the first transfusions were attempted on dogs and soon afterward, on humans. Numerous dogs and people were killed in this way.

The first successful human transfusions were performed in the early 19th century, but it wasn't until 1900, when Austrian physiologist Karl Landsteiner discovered blood types A, B and O, that scientists learned why so many of the early transfusions failed. The Rh factor was discovered in 1940 by Landsteiner and a colleague while doing research on rhesus monkeys.

A major advance in medical science came during World War I, when scientists found that blood spiked with a chemical compound and refrigerated could be stored for weeks.

THIS IS CRUNCH time for blood banks in Israel. Around the holiday season - Rosh Hashana, Yom Kippur, Succot - the nation's blood supply comes down with a severe case of anemia. Donors are scarce and the holidays interrupt collection schedules. "It's a constant struggle," Bar Shany said.

Throughout the year, the blood service's vans travel to factories, offices and kibbutzim and the blood centre itself is equipped to take about 50 donors a day. But the main conduit of blood supplies for the nation is the IDF, which accounts for 40 per cent of all donations. It is here that Bar Shany tries to educate young Israelis on the need to give blood. "Because every youngster goes into the army, we have a captive audience," she said.

Since soldiers are drawn from so many backgrounds, the level of salesmanship required to recruit donors varies. "In Western countries, there's a tradition of donating blood," Bar Shany said. "If you come from Morocco, you probably never heard of someone donating blood." But even reluctant soldiers have trouble resisting the lure of an "after" (an evening off) in exchange for a donation that takes 10 minutes.

Despite the obvious advantages of using the military population as a major source of blood donations, some see problems with this system. Prof. Eliezer Rachmilewitz, head of the hematology department at Hadassah University Hospital in Jerusalem, conceded that on a day-to-day basis, the IDF provides a dependable source of blood.

"In a national emergency," he said, "it's an entirely different story." Then Israel's citizen army is mobilized and the pool of available donors suddenly vanishes.

Still, Rachmilewitz noted, in recent years, the willingness of the population at large to donate blood has increased, "even among yeshiva bochers." And nowadays, he said, availability has increased to the point where doctors no longer occasionally have to delay treatment until blood can be secured, as was the case 10 to 15 years ago.

One group that by-and-large has resisted the entreaties of MDA is Israel's Arab population, Bar Shany observed.

"They donate in hospitals for family members," she said, "but we haven't succeeded in getting them to donate as a group. First of all, we don't have the tool of the army. Or maybe we just don't speak their language."

As the science of blood banking has grown more sophisticated and medical science has fine-tuned its therapies, the use of whole blood has declined drastically. In 1976, the central blood bank supplied 54,000 units of blood. Seventy-four per cent were whole blood and 26 per cent packed cells. A decade later, the ratio was almost reversed. Out of 97,000 units, 62 per cent were packed cells and 38 per cent were whole blood.

Bar Shany explained that the use of packed cells allows doctors to give their patients only what's required and lets blood banks stretch donations by getting maximum use of whole blood.

Also in more frequent use are plasma extracts that will be produced in the new centre's pharmaceutical wing. For example, serum albumin can be used to combat shock from blood loss, fibrinogen aids clotting and gamma globulin helps prevent hepatitis.

Modern medicine has made blood by-products virtually indispensable, but continuing shortages of blood from healthy donors have spurred efforts to produce those products through biotechnology. Thus far, though, there has been meagre success.

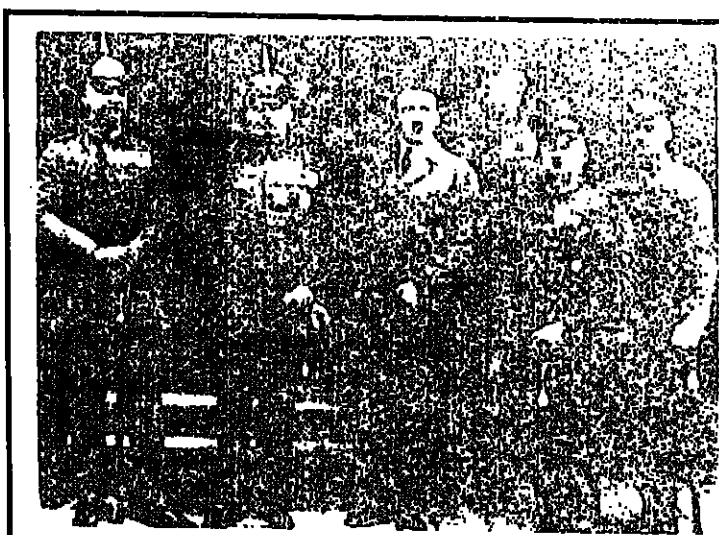
"Biotechnology hasn't made one clotting factor yet, or platelets or albumin," said Bar Shany. "Maybe one day, they'll have artificial blood and we'll be out of business. But it'll be a few years."

THREE THEOLOGICALS' works, attitudes and activities during the Nazi era are surveyed in this book. The three are Gerhard Kittel, Paul Althaus and Emanuel Hirsch, and all are distinguished, scholarly, highly influential and Protestant. Other things they have in common include the enthusiastic welcome with which they all greeted the rise of Hitler to power in 1933 and the support they extended to the National Socialists' policies of racism and anti-Semitism.

The three men hail from different universities - Tubingen, Erlangen and Gottingen - and they represent different approaches to theology. Kittel was an expert on Judaism, who studied the New Testament in the light of its Jewish roots; Althaus, also a New Testament scholar, became prominent for his role as a Lutheran scholar and a representative of the German Lutheran tradition. Emanuel Hirsch was a systematic theologian who "attempted to distill the philosophical heritage of the 19th century to produce for the contemporary world a philosophical-theological foundation for society." However, while none of these internationally respected men was a Nazi prior to 1933, they all supported Hitler openly, enthusiastically, and with little restraint.

Kittel's special field of study naturally took on a new significance in the Third Reich, and he chose to turn his expertise in Judaism and the Talmud into an important tool for Nazi "research" of the Jewish question. William Albright, the well-known historian and archaeologist, is quoted as asserting that Kittel's story is "even darker and more menacing than the more flamboyant stories of Goering and Goebbels, since Kittel was a trained scholar and a Christian theologian." In view of "the incredible viciousness of his attacks on Judaism and the Jews," writes Albright, Kittel "must bear the guilt of having contributed more, perhaps, than any other Christian theologian to the mass murder of millions of Jews by the Nazis."

Paul Althaus, whom Erickson describes as having been a Lutheran theologian of great stature in 20th-century Germany, was professor of New Testament at Erlangen University and president of the Lutheran Society in Germany for 30 years. Not only did he endorse German nationalism and the *volksisch* values preached by the Nazis, but in 1933 he



The aftermath of war: General Ludendorff and Hitler. Fought on an unprecedented scale, World War I marked the end of the old military order and the beginning of the era of mechanized warfare. "The Great War," edited by William Griffiths (Avery, \$18) is part of the publisher's "West Point Military History Series" written by former members of the faculty. Other titles include "The Arab-Israeli Wars," "The Chinese Civil War and the Korean War," two volumes on "The Second World War," "The Wars of Napoleon" and "The American Civil War." A.B.

Lethal intellectuals

THEOLOGICALS UNDER HITLER by Robert P. Erickson. New Haven and London: Yale University Press. 245pp. \$20.

Nissim Rejwan

hailed Hitler's ascent to power as "a gift and miracle from God." As proof of this claim, he cited the statements made by several church organizations, one of which read in part: "A state which begins again to rule according to God's law may be sure that this activity will receive not only the applause but also the joyful and active collaboration of the church." He also ascribed religious significance to the events of 1933. "So," he wrote in a book published towards the end of 1933, "we take the turning point of this year as grace from God's hand. He has saved us from the abyss and out of hopelessness. He has given us - or so we hope - a new day of life."

ON THE JEWISH problem, Althaus accepted the fundamental National Socialist attitudes and policies. Referring to his essential view

of the problem, he once wrote: "It does not have to do with Jewish hatred - one can reach an agreement directly with serious Jews on this point; it does not have to do with blood, also not with the religious beliefs of Judaism. But it does involve the threat of a quite specific disintegrated and demoralizing urban spirituality, whose representative now is primarily the Jewish Volk."

Emanuel Hirsch, the "systematic theologian," was a close friend of Althaus. He too welcomed the Nazis' rise to power, but his support was "less moderate" than that of his friend; in fact - to quote Erickson - "radicalism denotes his character as much as moderation denotes Althaus." He was also "more clearly an intellectual than was either Althaus or Kittel." Erickson sums up this particular aspect of Hirsch's thought thus: "In comparison to these two men, Hirsch was more intellectually facile, more historically and philosophically minded, more familiar with the full range of intellectual developments in the 19th and 20th centuries, more aware of the

intellectual crisis of the 20th century, and more rooted in the existentialism that marked the best theologians of his generation. And Emanuel Hirsch built upon this broad foundation a firmer commitment to the National Socialist ideal."

Hirsch supported and promoted the National Socialist ideology because he believed in the importance of unity within the German Volk. Ironically, however, because of his name - and also because "he was thought to look Jewish" - Hirsch was plagued by hints that he was Jewish himself. His reaction was as prompt as it was energetic. In a detailed and well-documented memorandum circulated by his university on July 9, 1934, he set out to defend his reputation with typical Germanic diligence. This remarkable document, representing an attempt "to clarify the misunderstanding," has to be read in full to be believed. Herr Professor Emanuel Hirsch, it says in part, had submitted "large numbers of personal records regarding his ancestry... In the main line of Hirsch (the documents) stretch back in authenticated relationship to a thresher and farm manager Hirsch, born in 1585 in Gorzig (Anhalt), who is in the eighth generation of forefathers of Professor Hirsch. In parallel lines, the proven relationship of ancestors goes back in all cases at least to the fifth generation of forefathers and to persons born before 1798..." And so on and on, at the end of which we are assured that "Hirsch has demonstrated his Aryan descent to a considerably broad extent, as it might be required by any state or Party office."

Poor little maligned Herr Professor Hirsch! Even the author of this book, who is an exemplary historian and impeccably fair-minded, maintains that "the probability of psychological compensation" does exist. "Hirsch's enthusiastic nationalism," he explains, "may have been designed to draw attention away from both his physical disabilities and the suspicions of Jewish forebears."

CONTEMPLATING the lives and careers of his three subjects and trying to view the whole subject of Nazi Germany in some kind of perspective, Robert Erickson speaks in an opening chapter - fittingly titled "The Crisis" - of the crisis of modernity in Germany at the start of the present century. He calls it "real," and particularly acute for the gen-

erations which experienced World War I and its aftermath in Weimar. Kittel, Althaus and Hirsch, he believes, faced a crisis in the 1920s and 1930s, "in which they felt personally vulnerable and in which they believed the future of their nation might hang in the balance." He himself summarizes the points he will be arguing in the book in the following order:

Kittel, Althaus and Hirsch were "well-meaning, intelligent and respectable individuals who also happened to support Adolf Hitler."

Each of these men "developed a rationale for his political stance which was intellectually defensible."

Each ultimately based his political judgments on an existential leap of faith, whether consciously or unconsciously."

Since political judgments are ultimately existential, "the difference between Barth, Tillich and Bonhoeffer - three German theologians who opposed the Nazis - on the one hand and Kittel, Althaus and Hirsch on the other, cannot be explained on the basis of superior or inferior intelligence or insight."

Despite Erickson's rather generous use of the word "existential," it is difficult to agree with his conclusions.

The main objection to his line of reasoning seems to be that what he says about the three theologians can with equal seeming validity be said about all German intellectuals, scientists, doctors, teachers and even writers and journalists who "also happened to support Adolf Hitler" and his regime all along. There is, after all, a limit to the kind of moral-historical relativity that the author seems to favour.

And while it may well be the case that, as he argues, "we cannot rely upon intelligence or rationalism to protect us from political error," it is also true that men must be held accountable for the consequences of their utterances and their actions. And the results of those of our three theologians have never been in question, as Erickson's own detailed and well-researched account easily demonstrates.

Erickson's four points, as listed above, and many of the arguments he quotes from his protagonists and from those who sought to defend them after the war ended, tend to call to mind the current revisionist trends in German historiography of the Nazier.

Reverence for life

JEWISH VALUES IN BIOETHICS, edited by Rabbi Levi Meier. New York: Human Sciences Press, Inc. 195 pp. Price not stated.

MODERN MEDICINE AND JEWISH ETHICS by Fred Rosner. New York: Krav Publishing House, Inc. New Jersey and Yeshiva University Press. 405pp. Paperback \$14.95. Hard cover \$22.50.

Reuven Ben-Dov

medical ethics, Sir Emmanuel Jakobovitz, the Chief Rabbi of the British Commonwealth. These three outstanding lectures consider issues such as the use of experimental techniques which may shorten the life of a terminally ill patient or may possibly lead to a cure or prolonged survival; the problems of heart transplants, and the question of turning off life-support systems. These heart-rending questions can only be addressed by the Jewish physician aware of the infinite value of human life, the obligation of the physician

to use his medical skills to heal the sick and, equally, the obligation of the patient to accept treatment - provided that it is not hazardous.

The Jewish viewpoint towards such issues as test-tube babies, surrogate or host motherhood and artificial insemination by a donor is discussed by Rabbi David Feldman, author of a classic monograph on this subject. Other lectures include a controversial, thought-provoking essay on the flexibility of the halachic process by Rabbi Emanuel Rackman, president of Bar-Ilan University, and the use and misuse of the power of the physician by Rabbi Irving Greenberg.

Being based on the spoken word, this book is very easy to read, despite the difficult concepts it deals with. Editor Rabbi Levi Meier is a hospital chaplain and psychotherapist. He has contributed chapters on visiting the sick and filial responsibility to the sefite parent, and deserves our thanks for allowing us to eavesdrop on this scintillating series of lectures.

FRED ROSNER has produced a scholarly work which analyses present-day rabbinic opinions in detail. This book is more of a textbook, with over 1,200 references on 26 basic problems of Jewish medical ethics.

The uniqueness of this publication lies in the fact that all the chapters were written by one author, who is as conversant with medical implications as with the classical and modern rabbinic sources. This is, in fact, his third compendium on the subject, and is an updated version of earlier writings combined with insights into problems not previously considered, such as genetic engineering and cigarette smoking. All the chapters have been previously published either in various medical journals not readily accessible to the general reader or in Jewish publications such as *Tradition, Judaism, and Jewish Life*.

Classical issues such as abortion, suicide, euthanasia, contraception and autopsies are examined in depth, but so also are such relatively new questions as whether to screen for Tay-Sachs disease; the permissibility of cloning; whether brain death is acceptable as a definition of

death; the question of when life begins and whether surrogate motherhood is morally acceptable.

On almost none of the subjects is there a unanimous definitive Jewish viewpoint. For example, whereas abortion on demand is universally condemned and most rabbis do not permit "routine" abortion for Tay-Sachs disease, there is one distinguished minority opinion that allows abortion in such cases up to the seventh month of pregnancy.

Fred Rosner casts his net wide to include all viewpoints, and explains the background to rabbinic decisions based on the classical sources in the Tora and the Talmud. But he does not hesitate to interject his own preferences. Not surprisingly for a physician, he applauds those few rabbinic authorities who deem cigarette smoking to be forbidden according to Jewish law. He calls on rabbis themselves to give up smoking, and to deliver sermons urging non-smokers not to begin "this evil practice..." Leading rabbinic authorities should speak out to the people and educate them in the ways of Tora, which regards life and health to be sacred and their preservation a Divine commandment. □

BEFORE ALAN JAY LERNER, one of the legendary figures of Broadway, died last year, he left one final legacy in addition to the lyrics for such classic musicals as *My Fair Lady*, *Camelot*, *Brigadoon*, and *Paint Your Wagon*. This book, the result of years of research and writing, is well worth the wait.

It is full of black and white and colour photographs, many from Lerner's personal collection, and spans the 150 years of the musical theatre. It traces the history of the art from its beginnings in France, where the composer Jacob Offenbach, a Jew who converted to Christianity, wrote over 100 operettas. Offenbach had become disenchanted with the opera scene in Paris in the 1850s because it no longer produced any bright, spirited music with real life. In 1855, he wrote a one-act opera-bouffe entitled *Les Deux Aveugles* (The Two Blind Men). The music was light and melodramatic and the comic opera became a hit. Eventually, Offenbach moved on to full-length productions and these operettas became the forerunners of what we now call musical theatre.

Much of the book is full of historical stories and quotes and Lerner's expertise and love of the subject keep what could be dry background detail interesting and entertaining.

Lerner travels with the reader to Vienna, where Johann Strauss composed *Die Fledermaus* in 1874 and to England where the successful partnership of William Gilbert and Arthur Sullivan began. In 1878, their *Pinafore* became a major hit, followed by *The Pirates of Penzance*, *Pastime*, *Iolanthe*, *Princess Ida* and their greatest masterpiece, *The Mikado*.

Musical theatre in America, according to Lerner, was awakened, or perhaps more appropriately, set on fire by the work of a 23-year-old Russian immigrant who could neither read nor write music. Born Israel Baile, Irving Berlin grew up poor in New York's Lower East Side. Lerner tells "Izzy's" story well. When Berlin started picking out melodies on the piano, Lerner relates, he only used the black keys.

In 1911, Berlin's life changed, as



Savvy Wilson's small-scale 1953 musical, "The Boy Friend." In "Spread a Little Happiness: The First Hundred Years of British Musicals" (Thames & Hudson, £12.95), Sheridan Morley covers the period that began with the shows George Edwards put on at the Gaiety in the 1840s, via Noel Coward, Ivor Novello, Vivian Ellis and Lionel Hart, to Andrew Lloyd Webber's "Starlight Express." This lavishly illustrated survey deals with the star performers, the hit shows, the impresarios and the lyric writers in a thoroughly entertaining fashion.

Words and music

THE MUSICAL THEATRE: A Celebration by Alan Jay Lerner. New York, McGraw Hill. 240 pp. \$24.95.

Andrea King

did the face of American music. Alexander's Ragtime Band created a storm worldwide. Not only did it profoundly influence popular music and popular musical theatre, writes Lerner, it also changed the social life of the country by making people want to get up and dance.

Composer Jerome Kern, asked what place Berlin had in American popular music, replied: No place. Irving Berlin is American popular music. Unlike Berlin, Kern grew up in affluence in New York. Music

publishers Max and Louis Dreyfus were impressed with Kern's music, and in 1904 two of his songs appeared in a Broadway production. Ten years later, eight Kern songs were included in the show *A Girl From Uah*. One of them was the classic *They Didn't Believe Me*. Further Kern masterpieces were songs from the Ziegfeld Follies, *Oh, Boy!* and *Lady, Lady*. A song called *Bill*, which was cut from a later score, eventually appeared in 1927 in Kern's greatest triumph, *Show Boat*. One of the nice things about this book is that Lerner views each composer and lyricist through the eyes of his contemporaries. After Kern's death at 60 from a cerebral haemorrhage, Oscar Hammerstein rose to deliver the final eulogy. His first words were: I have promised myself not to play upon your emotions or

mine..." but, too overcome with grief, he never finished the eulogy.

No book on the history of the musical theatre would be complete without at least one chapter dedicated to Oscar Hammerstein II, who wrote *Show Boat's* "Old Man River" with Kern. Later, of course, Hammerstein became half of the great partnership Rodgers and Hammerstein.

One of the most entertaining chapters in Lerner's love-letter to Broadway is titled "G.G." (nothing to do with Golan-Globus). Those initials stand for George Gershwin who, together with his brother Ira, had a profound effect on musical theatre. Beginning with "Rhapsody in Blue," Gershwin's short career included such classic musicals as *Strike Up the Band*, *Of Thee I Sing*, and, of course, *Porgy and Bess*. Just 50 years ago, and years after this triumph, Gershwin died at the age of 38. Of the master and his masterpieces, Lerner writes: "Praise is superfluous. Eulogies are inadequate. There are times when there is nothing to say. All we can do is listen."

With the break-up of the Rodgers and Hart team came the successful collaboration of Richard Rodgers and Oscar Hammerstein. Together they wrote the Pulitzer Prize-winning *Oklahoma!* which, Lerner says, almost totally realized the amalgamation of all the theatrical arts. With *Oklahoma!* the musical theatre began its belle époque lasting for a quarter of a century.

During the next 25 years, Broadway was home to some fantastic and memorable musicals including in the 1940s: *Carousel*, *Annie Get Your Gun*, *Finian's Rainbow*, *Brigadoon*, *Boys!* and *Lady, Lady*. A song called *Bill*, which was cut from a later score, eventually appeared in 1927 in Kern's greatest triumph, *Show Boat*. One of the nice things about this book is that Lerner views each composer and lyricist through the eyes of his contemporaries. After Kern's death at 60 from a cerebral haemorrhage, Oscar Hammerstein rose to deliver the final eulogy. His first words were: I have promised myself not to play upon your emotions or

from lyricism to reality, the 1960s

represented rebellion. After *My Fair Lady*, Lerner ushered in the new decade with yet another hit: *Camelot*, which, he writes, became a symbol of the thousand days in office of President John F. Kennedy ("once there was a fleeting wisp of glory called Camelot... for one brief shining moment...").

The decade also spawned hits like *Hello Dolly*, *Funny Girl*, *Fiddler On the Roof*, *Man of La Mancha*, *Sweet Charity*, *Zorba*, and *Oliver*. The play of the 60s was *Hair*.

IN THE LAST 20 years, Broadway has become a shadow of its former self. The glitz and bright marquees have been replaced by littered streets and homeless people sleeping on heating grates. Millions and millions of dollars are needed to produce a musical today, and even such huge sums are no guarantee of success.

The 1970s and 1980s have produced a few hits, such as *Godspell*, *Grease*, *Pippin*, *A Little Night Music*, *Chorus Line*, *Nine*, *Sunday in the Park with George* and *My One and Only* as well as *La Cage Aux Folles*. More important, these decades saw the emergence of Andrew Lloyd Webber who, with Tim Rice, wrote *Jesus Christ Superstar*, *Joseph and the Amazing Technicolour Dreamcoat* and *Evita*. Webber, who has added *Cats*, *Song and Dance* and *Starlight Express* to his repertoire, seems to be the heir apparent to musical theatre.

Lerner admits that, at present, there are less than a dozen composers and lyricists who are consistent producers. Of that number, he adds, only Lloyd Webber is considered a blue chip investment. The bankable part of the theatre team today is now the director. This itself is an unhealthy symptom, writes Lerner, for the theatre flourishes when it is a "writer's theatre."

But whatever the future holds for musical theatre, there is a vast store of musical pleasures to keep us going for years to come. Lerner assures us. If you're a lover of musical theatre and can't afford the price of a ticket to Broadway, this book is a wonderful substitute - and you don't even have to get dressed up.

Not bop



I REMEMBER JAZZ: Six Decades Among the Great Jazzmen (Louisiana State University Press, 257 pp. \$24.95) is an affectionate collection of anecdotes recalled by Al Rose, the noted record producer-impresario. Rose's taste is limited to what he insists is "real jazz" - that is, the music that came out of his native New Orleans up to but definitely not including bop, which he hates.

However, his police credentials did land him some unconventional employment, which he enjoyed immensely. On one occasion, he became an authenticity man for the film industry, telling American directors about courtroom procedure. While on location he was overjoyed to meet some of his favourite movie stars, including Elizabeth Taylor, who was filming *Ivanhoe*.

He also became a peripatetic lecturer for the British Council and revelled in the deference shown to him and the VIP treatment he received in airports and hotels. "I pontificated about student riots, nuclear energy, miniskirts, the Pope and the pill, homosexuality, animal welfare, flogging, royalty, bodyline bowling and topless sunbathers," he relates.

Describing his early ambition to be a writer, the author confides, "I hoped never to be a bore. C.R. Rolph need have no fear."

M.L.K.

"I REMEMBER nothing that happened worth relating this day. How many such days does mortal man pass?" This was written on the day that this review should have been finished: July 21st. But by James Boswell, and 224 years ago.

Pick another day of the year, any one. February 13th, for instance. On this day, in 1840, Queen Victoria - Mistress of the British Empire, possessor of the Jewel-in-the-Crown (the real and the metaphorical) - confided to her journal: "My dearest Albert put on my stockings for me. I went in and saw him shave; a great delight for me." A remark which does show us 19th-century Europe's leading grandmother in a touching and human light; besides providing insight into how that despotic, stout, stern little puritan actually was amused!

This book is sheer delight. Rarely does a book jacket describe its contents with such accuracy, but here, in the *Faber Book of Diaries*, there really is a "selection of the best of four centuries of British diaries. The 1,400 entries extracted from over 100 diaries speak of international events, public ceremonies, private joys, griefs and aspirations."

"The diarists are princesses and prisoners, soldiers and solicitors, antiquaries and actors, musicians and methodists, painters and playwrights. The famous are here: Samuel Pepys, Evelyn Waugh, Queen Victoria, Virginia Woolf. And there are those whose only claim to recognition is the fascinating detail of their lives which they recorded day by day. Their diaries serve as a confessional, a chance for self-justification, a repository of bitchiness, a record of indiscretions or as an experimental notebook."

One feature that makes this book so appealing is its layout, as one big diary: one can dip into it completely at random, with whatever time one has available. Diverting, entertaining, absorbing, this is an in-between book which makes no demands and provides only pleasure and interest. Another excellent feature is that there are enough diaries to provide variety, but also enough repeat entries from a kind of rapport with them. Simon Brett's choice is lively, veering away from important events to the human and particular. He has included a useful section of biographical notes on the diarists which is full of vivid, interesting details.

This book would make a superb present - most of all to oneself. For all of us whose lives are paced by dates and calendars, this is both a delightful plunge into the particular and, by skipping and skimming according to whim, a welcome reminder that "life is elsewhere" than in the date.

WHAT DO YOU do, as a child, your mother has been going off on mountaineering expeditions for months at a time? And what if your father, whom you love very much, then starts an affair with another woman out of loneliness? What do you then do with the residue of loneliness and abandonment? Probably what Veronica Smiles (though her life was hardly a laugh) does in *Bernice Rubens's Our Father* - which is to place herself on the other side of the pain as soon as she became an adult, following in the tradition of her mountaineering mother and her grandmother before her, who was a pot-holer.

Veronica Smiles is an explorer, specializing in deserts. One day, when she sees God in the desert, she prefers to believe in tricks of light, in the mirages familiar to lonely travellers. So she decides that the time has come to get back to every-

Hard day's write

THE FABER BOOK OF DIARIES edited by Simon Brett. London. Faber & Faber. 498 pp. £12.95.

OUR FATHER by Bernice Rubens. London, Hamish Hamilton. 212 pp. £9.95.

THE MIDDLE GROUND by Margaret Drabble. Harmondsworth, Penguin. £2.50.

THE INVENTOR by Jakov Lind. London, Methuen. 144 pp. £9.95.

THE WIND BLOWS AWAY OUR WORDS by Doris Lessing. London, Picador. 171 pp. £2.75.

Aloma Halter

day life, and returns to Surbiton, where she again meets God in the high street; and begins to wonder. Running away from herself as fast as she can at first, Veronica, in the fine old tradition of Jonah et al., rushes headlong into the arms of God.

But Bernice Rubens's peculiarly down-to-earth style prevents her from getting ponderous about this subject, and, tongue very much in cheek, she explores the present-day possibilities of making contact with God. After trying to avoid Him, and running away from His presence, Veronica eventually accepts that their encounter is unavoidable so, with good grace, she leaves Him a message on her answering machine. "Hello, this is Veronica Smiles. If that's you, God, I've got a party on Saturday week, the 14th, at eight o'clock. Please come. If you're not God, leave a message after the tone."

Through Veronica's long trek through the desert of her soul, in search of herself and her repressed past, Bernice Rubens offers what is, essentially, a one-character novel. She refuses to write in hushed tones about heavy themes such as remorse, aridity, infertility or loneliness. Almost in spite of myself, I found that I was following as she wades with zeal - if unsuited - determination into her character's angst, keeping the reader's attention to the undoubted flair of a born story-teller.

NOW OUT IN ITS sixth paperback reprinting since 1980, *The Middle Ground* is prime Drabble, and set in London. The novel spills over with (indeed, is almost cluttered by) details of city life which will make any Londoner nostalgic and any London-lover feel - as a very convincing film does - that he's in the midst of it.

Swirling around a circle of self-conscious, socially aware adults, the action centres on Kate Armstrong and her friends, people at the height of their powers, who have now "arrived" but cannot help feeling that the destination has not really turned out as they had imagined and hoped out in their youth. Things, for them, seem slightly out of control; they feel run by events and obligations rather than controlling them, and are left chasing the elusive meaning in their lives: "The middle years, caught between parents and children, free of neither, the past stretches back too densely... the future has not yet been thinned out."

JAKOV LIND'S *The Inventor* is the tale of two brothers: an inventor and an investor. Emmanuel Borovsky (Manny) is the younger: witty, volatile, given to sudden enthusiasms and hare-brained inventions. Boris Borovsky has been a successful do-

tor; he has accrued wealth, staid habits and a house in London's Bishops Avenue. But his main indulgence has been to humour his younger brother, supporting the brain waves with his cash; and his mistake in life, to take up with Oksana - an exotic half-Jewish, half-Eskimo! - and then marry the woman, thus totally destabilizing his balanced and cautious life.

From the tax-haven of the Cayman Islands, Manny finds himself suddenly and embarrassingly impetuous. He has to think fast. Necessity becomes the mother of his latest invention, the Redemption Machine, a super-computer which will take decisions about the distribution of a suffering world's resources out of human hands. Having set up a company to market the (as yet undeveloped) product, Manny casts around for investors. He writes to Boris: "I trust you, too, will wish to purchase a reasonable share in this my new enterprise." Boris replies, and the entire novel is in the form of correspondence between the two.

An improbable though promising start. However, this novel is disappointing in view of Jakov Lind's manifest (elsewhere...) skills. He's a writer from whom one has come to expect original, snowy writing with a sense for bizarre and disturbing situations: *Landscape in Concrete*, *Travels to the End*, *Soul of Wood* (the last a collection of short stories with a really strong title story). In *The Inventor*, you have the impression that Lind's own powers of invention have gone rather slack, and that scores of bubbly, vacuous characters have drifted in from a cocktail party, invading his book. It froths with buzz and anecdote, and little besides. Spinning around the globe (the Cayman Islands, Iceland, Antwerp, Jerusalem) in pursuit of Manny-in-pursuit-of-his-investors, you don't feel yourself suffering from jet-lag by the end. In fact, you hardly feel you've moved at all. And then, the ultra-topicality of Lind's cast of supporting characters (Thatcher, Gaddafi, Reagan) will date the novel fast. Though Lind's sense of wit and fun and *ludens* is not without its own charm, the haphazard plot and overall shallowness of the contents seem to evaporate even as you read the last paragraph of effervescent wit.

DORIS LESSING, now disillusioned with Communism, takes up the Afghan cause. *The Wind Blows Away Our Words* is an extended, polemical essay in four parts. The opening and closing chapters are part theory, part philosophical discussion on political and moral blindness and folly, strongly reminiscent of the main theme of Barbara Tuchman's *The March of Folly*. In between, another part of the book is comprised of interviews with a woman fighter in the Afghan Resistance, the Mujahadin. The main section is Lessing's personal, impassioned account of her recent visit to Pakistan, where she talked to refugees in Peshawar, met and interviewed Mujahadin commanders and leaders who were taken into Afghanistan with a Mujahadin escort to see for herself what the Russians have accomplished in the seven-year sojourn. What she sees is destruction and atrocity; bravery and tenacity.

Lessing reports that the Russian bombs have razed cities like Herat; the Russians are burning crops, despoiling fields and irrigation systems.

In the refugee camps, survivors tell her tales of horror: the Russians piling Afghans in heaps, pouring petrol on them, and setting the pile alight; or putting people into pits, heaping the earth over and then driving tanks back and forth over them until the movement ceases; or finding women in a village and slitting open their stomachs, or killing children "for fun."

"It was horrible, moving around these people (the survivors and refugees) with nothing to give them except the promise to publicize their situation."

Against all the odds, pitted against the gigantic and merciless strength of the USSR, the Afghan Resistance is not dead, Lessing finds. People have gone on resisting, their spirit unbroken, though by now one in three Afghans is dead or in exile. There are an estimated 4,000,000 refugees in awful plight, many literally starving to death. The Afghan Resistance is strong, but it needs arms and food.

What Lessing finds incomprehensible is why the West has such a selective conscience: it worries about and is prepared to give money - the Live Aid concert for example - to Africa's starving millions, but seems unmoved by millions of starving Afghans. And why is news from Afghanistan moved continuously to the inside, unimportant sections of its newspapers, and so little television coverage provided? Why the conspiracy of silence in the face of Russia's extraordinary cruelty? Why see only American blunders in central America and look the other way when it is the USSR in Afghanistan?

This complex of attitudes appals Lessing, and it "will fascinate the historians even more. How, they will ask, did it come about that the most brutal, cynical regime of its time was so much admired, excused, by people describing themselves as humanists, humanitarians, democrats, and long after its true nature was thoroughly exposed?"

Doris Lessing's plea for the West to open its eyes and see what the Russians are doing in Afghanistan is made with passion. Her passion is undoubtedly tinged with the outrage of betrayal - after her long love affair with the Soviet Union and Communism, she discovers that she has been grossly deceived.

Masterful

THE GIRL IN BLUE by P. G. Wodehouse. London, Penguin. 192 pp. £2.50.

THE SETTING of this novel, a posthumous republication of one of Wodehouse's final works, is Meltingham Hall, a secluded country home, housing paying guests seeking refuge from the cumbersome routine of city life.

It is to this sanctuary that the various characters, who come in all shapes and sizes, gradually flock in order to dump their problems and fancies on one another.

Inevitably, but not unfortunately, the plot and characters are no different from the rest of Wodehouse's enormous repertoire. However, one does not read Wodehouse for such trifles as plots.

This amazing man shows us that he was as full of life and happiness at 88 as he must have been at 20: mastering the English language as though he himself were its creator; swimming in humour as if life itself were one long comedy.

It is a pleasure reading Wodehouse no matter what he writes.

M.G.

Roar deal

CALEB'S COLUMN
N.D. Gross

JULIET WAS wrong, of course. Everything's in a name. They wouldn't have dared to ground the Lavi had it been given any of a dozen other names on certain side of the cabinet table. After all, what's the use of a lion (Lavi in English) in the sky? Now a high-acceleration, high-diving bird of prey, such as a shrike (Peres in Hebrew)? That's what we want to down those F-16s - sorry, those MiGs in the 30s.

Or "Whirlwind" (Arbel) would shake them up. But if IAI insisted that the king of beasts follows his whelp, the Kfir, then they could have named it Shahal - another Biblical word for lion. As missile-launchers, the planes might have been called Archers (Rabin in Aramaic). Nissim for a miracle plane would have been too obvious (and anyhow there was a grain of doubt as to where his vote would ultimately fall). But there's a subtler option - Tsur, meaning Rocky 4.5.6.7 or whatever into the year 2,000.

Which brings us to the guest of the week - Rocky-Rambo-Sylvester Stallone. As the idol of the pre-teens in age and spirit, he's here to film Rambo III. Rambo is robustly rampaging up and down the Dead Sea shore, rescuing a lost American from the clutches of the Reds in Afghanistan. It is to be earnestly hoped that this won't abort the long-gestational resumption of diplomatic relations between us and the Soviets.

Stallone's image must have been damaged somewhat by some odd remarks leaked to one of the gaudier tabloids after his first day at his Dead Sea hotel. He demurred, it was reported, pink towels. Pink? For Rambo? One would have imagined his favourite colour to be blood-red. But then, this extremely well-informed journal goes on to quote verbatim, if in translation, part of his culinary credo: "I hate eating liver." But that was not all. He is said to have continued: "And I hate girls who eat liver."

But it's not fair (and possibly not safe) to knock Sylvester Stallone. After all, he works hard for his living and he gives 'em what they want. It's a silly game to ask people famous in various fields - actors, footballers, arctic explorers, politicians - their views on the state of the world and other matters outside their spheres of excellence as though they were deeper thinkers than you or I.

And it's also unfair to blame his portrayal of men of muscle as providing solutions to problems of the day for the violence in our society. Violence abounded before TV and the movies. And as for us in Israel, there always have been those who sought to overcome their frustrations through force - Wadi Salib and Ashdod Port stand out. Perhaps this had its origins in the defiance of British colonial rule by all three underground movements.

Whatever, the lawless and violent streak is given play, not by thuggery or heroic myth on the screen, but by our inability to punish or otherwise curb unruly schoolchildren, curb highway egomania and prevent our bureaucrats from at times straining the patience of a saint. And there is also the ever-present influence of the savagery practised by our cousins across our borders in power or in opposition.

Montana Cool

ADMON

WARNING - The Ministry of Health has determined that smoking is harmful to health

Focus on fashion Greer Fay Cashman

ASK ANY fashion designer what he or she wants and the answer which will crop up more than any other is: "I want to create for the whole world." Few designers realize that ambition. Even the ones with international reputations seldom create for the whole world.

A notable exception is Pierre Cardin. But not everyone can be a Cardin. Even when one's work is spread as far afield as Cardin's, one cannot bask in the same kind of glory, because one simply doesn't get the recognition. Take Israel's Riki Ben Ari, for instance. She spends at least half of her time in Paris designing for two major international forecasters - Promostyl and Plus.

Her designs find their way to factories and workshops around the globe. Some are faithfully copied down to the last detail. Others provide a basis for scores, nay hundreds, of interpretations with slight variations.

Riki's signature on the sketch doesn't mean much to anyone who doesn't know her personally. The subscribers to the Promostyl and Plus projection catalogues are not interested in the designers - just in the designs.

Sometimes they get to meet the people behind the sketches and the signatures. One major Spanish leatherwear manufacturer who did was so pleased with Riki's concepts that he asked her to come and design his new leather collection.

It's really much easier to get to Spain from Paris than it is from Tel Aviv, but Riki was feeling homesick. She wanted to see her relatives and friends and she wanted to be here for the annual Israel Summer Fashion Week. She had made a small graphic contribution to the Gershon Bram collection, drawing cute white faces on black tee-shirts.

DURING THE few weeks that she was here, she also designed a leather collection for Ero, a local manufacturing company which sells most of its high class merchandise abroad. "I can't stay idle" she explained to anyone who asked why she wasn't taking advantage of her visit to have a holiday. Although she was technically home on vacation, she kept herself busy perfecting her own sketches and casting a critical and professional eye on the collections designed by friends and colleagues.

Packed in her luggage was a batch of sketches illustrative of what we're going to be wearing this coming winter. Working-class and college-boy influences are strong, with cropped sweaters, jackets and overalls in varying lengths. More sophisticated versions with shoulder epaulettes and a multitude of pockets, inspired by airplane navigators, surface in smart, belted jumpsuits and in bulky boiler suits.

A military flavour always creeps into winter fashion ranges but come December, we'll be marching to the fashion beat of the drum major with gold buttons, gold braid, leaf embroideries and exquisitely shaped jackets, paired with lean, form-fitting pants. This group includes wide, short, boxy jackets with cameo portrait backs.

There's a dash of Barber peasantry integrated with a masculine military or colonial look, plus the neo-romantics in huge, wrapped greatcoats with big shawl collars, snug little jackets with lavish fur trim, curved off-the-shoulder and wrapped low-cut cardigans and softly-rounded, low-necked tunics ribbed at the hem and under the bust.

What's romance without lace? Continuing the genteel aura of summer fashions, lace will take some of the grimness out of winter in all-over styling and as facing and trims, often relieving the severity of mannish pants suits.

Curve consciousness is not only in body shapes but in jacket and skirt edgings, where scalloping will be the rule rather than the exception.

Travelling around the world in the next few months, Riki will see countless examples of her sketches in different colours and textures. Although none will bear her logo, she will have little trouble in recognizing them unless the designs become distorted in the manufacturing process.

Yes, she is creating for the world, but who except her friends and closest acquaintances know that?

THE JERUSALEM POST MAGAZINE



Dance Dora Sowden

WITHIN DAYS of each other, two world-famous companies from opposite sides of the earth will make their appearance in Jerusalem. One cannot call them debuts, because both companies have been here before — the Alvin Ailey American Dance Theatre five years ago, and Omsk 22 years ago. "In the Black Tradition," the Ailey company will perform at the Sultan's Pool on September 14. In the Russian tradition, the Omsk National Folk Troupe will hold the stage at the Binyanei-El-Ha'uma on September 17.

This will be the Alvin Ailey company's second time at the Sultan's Pool. It gave an unforgettable performance there during its previous visit, and now plans a tight week of nightly performances, first in Tel Aviv (15, 16 two shows) and then at Caesarea (19, 20). The programme will include some of Ailey's greatest works, as well as works by other choreographers, most of whom were at some time in the company and all of whom have now established themselves individually or with their own companies.

The works include Judith Jamison's *Dybbin'*, Tally Beatty's *The Stack-Up*, George Faison's *Suite Oils*, Elise Monroe's *Treading*, Ulysses Dove's *Bad Blood*, and Jennifer Muller's *Speeds*.

Jamison was at one time Ailey's star dancer. Beatty has been to Israel and had works performed by the BatSheva company. Faison has received awards for his dances in Broadway musicals. Monte, who has also danced on Broadway, has his own company and choreographs for others. Dove has created works for companies in Switzerland, Venezuela and Canada, and for the London Festival Ballet. Muller has vi-



A few of the 50 dancers of the Omsk company.

EARTH SHAKING

sited Israel with her own company "The Works," was a principal in the José Limon company for nine years, and has choreographed for many others.

Ailey's own works will, of course, be main features of the programmes — works that range over the years. Who isn't eager to see his *Blues Suite* (1958) and his *Revelations* (1960) again and again?

Yet one can also look forward to something as new as his already acclaimed *Caverna Magica* (1986) and *Survivors* (1986), the latter dedicated to Nelson and Winnie Mandela.

Ailey is assuredly the greatest American black choreographer today, and has been for a score of years, not forgetting such others as Donald McKayle, Arthur Mitchell and Katherine Dunham. His work as dancer, choreographer and for

the past 29 years, as director, has given him a wide canvas. His choreography incorporates all forms of movement, from primitive to classical, jazz to folk. In music, he has chosen from spirituals and Duke Ellington, from Max Roach to Benjamin Britten.

OMSK IS scheduled to come to Israel with 50 dancers, singers and instrumentalists. Its two-week season, after Jerusalem, will include Tel Aviv (Mann Auditorium, September 19-22, 26, 27), Kiryat Haim, Beersheba and Haifa. This return visit is seen as a new move in cultural relations between Israel and the USSR.

Omsk takes its name from the Siberian town where Cossacks lived, so one can expect vigorous dancing with full Russian temperament and vitality. Founded in 1953, the com-

pany has toured all over the world. This year it has made repeat appearances in New York and London.

The *New York Times* wrote: "Your stock of superlatives is so used up when you start to praise this wonderful troupe... it is hard to believe that the human body is capable of these acrobatic performances." The *London Daily Telegraph* said: "No one can convince me now that Siberia is a gloomy place." Israel's Mia Arbatova wrote 22 years ago: "The professional level is without fault, yet it has no artificial style."

The Omsk schedule is already booked up for the next three years.

BEFORE LEAVING on a tour in West Germany, the BatSheva Dance Company was still floating on the euphoria generated by its success at the Athens Festival in mid-August. Critics wrote of the "originality and simplicity" of the dancers, and praised the choreography (by Mark Morris, Gene Hill Sagan, Robert North).

"Expression, rhythm, technique and perfectly trained bodies created sculpture images of fascination and ecstasy..." write one critic. "Their charm, their youthful style, their free brio, their scherzo, the structure of their offer, all these are beyond any description."

The Israel diplomatic representative in Athens, Moshe Gilboa, and his wife held a reception at their residence for the company and there was a distinguished gathering.

NEW YORK'S *Dance Magazine* has been celebrating its 60th anniversary, and, as its Israel correspondent, I think congratulations in this column are in order.

The June issue to mark the 1927-87 span has 210 pages crammed with

news and articles that look back and forward. Pictures, as always in *Dance Magazine*, are profuse and remarkable, including an early poster of Isadora Duncan and a portrait of Nijinsky in his opulent costume for *Les Orientales* painted by Jacques Emile Blanche.

A photograph taken in 1968 of a group of seven of the leading American choreographers is described as "a gathering of eagles." Among people interviewed are Sir Frederick Ashton, Agnes de Mille, Antony Tudor, Merce Cunningham, Alvin Ailey, Jerome Robbins, Paul Taylor, Alwin Nikolais and Robert Joffrey.

There is an Israeli team in the news columns: a picture of Shira Duran dancing and a paragraph about her and her launching of a Spanish company here.

MIRIAM ROTHER points out that there was an error in the item about Sharon Stark (August 21), who is going to New York to prepare and try for an audition at the School of American Dance (associated with the New York City Ballet). She stresses that Stark has been a pupil solely of Hassadna (Jerusalem Conservatoire of the Arts) and not as stated in my column.

VALERY PANOV has gone to Turkey to set his ballet *The Idiot*, based on Dostoevsky's novel. When it was staged for the Berlin Opera Ballet some years ago it was a huge success, and the Berlin company took it to the U.S. on one of its tours. In Berlin, the dancers had included Rudolph Nureyev, Galina Panova and Panov himself. Panova has remained at their home in Jerusalem, awaiting the birth of their first child.

Musical notes Lea Levavi

SOME OF THE Beersheba Sinfonietta's best players will have the chance to be soloists tomorrow (Saturday) night when the orchestra plays the second programme in its three-concert "symphofun" series.

The first concert, which took place last Saturday night, featured pieces chosen by last year's subscribers in an end-of-season survey: Rossini's *Thieving Magpie Overture*, Mozart's *Concerto for Clarinet and Orchestra*, selections from Origi's two Peer Gynt suites, and Mozart's *Symphony No. 40*. Tomorrow night's programme includes Haydn's *Concerto for Trumpet and Orchestra*, Dohnanyi's *Concert Piece for Cello in D Major*, Mozart's *Concerto for Bassoon and Orchestra*, and Saint-Saens' *Rondo Capriccioso* for violin.

Next Saturday night's concert (September 19), the last in the series, will be held at the pool of the Omer local council and will feature Viennese waltzes and polkas — plus dancing, wine and cakes.

Next month, the Sinfonietta will perform the Judgment Day oratorio by Telemann, conducted by Yorgen Yorgens with the Monteverdi Choir, from Germany and four solo singers. Performances will be on October 13 and 17 in Beersheba and on October 18 at the Tel Aviv Museum.

In November, for the fifth consecutive year, the Sinfonietta will offer its sympho-classical series of light classics, six concerts, three of which are dedicated to a different composer — Mozart, Mendelssohn and Offenbach. Here, too, the orchestra's top players — including

violinist Yaron Krensky and clarinetist Ilan Schul — will be appearing as soloists.

The orchestra's season will also include four subscription series of 10 concerts each. In addition, there will be a six-concert series in Tel Aviv, an eight-concert series in Ashkelon and a seven-concert series in Jerusalem. Special concerts are also planned for Kfar Sabat, Rehovot, Kibbutz Ein Hashofet, Arad and Netanya.

For the first time this year, the Sinfonietta will host the soprano Mitsuko Shirai whose clear voice made a great impression at the Israel Festival in 1985, and violinist Philip Hirschhorn, winner of the Queen Elizabeth Violin Competition in Brussels.

Among the performers who will be back with the orchestra this year are horn player Morris Burg and harpist Mariel Nordman, who appeared at the Israel Festival last spring with Jean-Pierre Rampal, the Canadian cellist Vladimir Orlov and singers Connell Cod and Christopher Homberger. Alongside the orchestra's musical director and permanent conductor, maestro Mendi Rodan, guest conductors from Israel and abroad will appear with the orchestra.

The climax of the season will be a full stage production of the opera *Don Pasquale* by Donizetti, planned for next July.

IN THE SPIRIT of the new relations between Israel and Hungary, the Cameri Chamber Orchestra will be the first local musical organization to visit Hungary. The tour will

SYMPHOFUN

take place from September 15-19 and will include two concerts in Budapest — one at the city's large concert hall and the other at the old synagogue.

The synagogue concert will include *Yizkor* by Eden Partosh, with the orchestra's first violinist, Gad Levartov, as soloist. The orchestra will also play works by Bartok, Barber and Mozart.

THE ISRAEL PHILHARMONIC has also been invited to Budapest to give a special concert on November 15 under the baton of the orchestra's music director, Zubin Mehta. The invitation was extended as a result of the orchestra's current and highly successful European festival tour.

The tour began at the Santander festival in Spain with three concerts which received high acclaim from critics and audiences alike. One of the concerts was attended by Queen Sophia, who complimented the players and conductor on their performance and expressed her hope to visit Israel soon.

The next stop was the Salzburg Festival, considered one of the world's most important musical events. Maurizio Pollini was the solo pianist and the concert got rave reviews in the local press. Before the concert, the governor of Salzburg held a reception for the orchestra, attended by the Israeli charge d'affaire in Vienna, Glendon Yarden.

Then came two Philharmonic con-

certs in Lucerne, one featuring as soloist well-known flautist James Galloway. At the second concert, four of the orchestra's first players — Uri Plianka (violin), Michael Hiran (cello), Bruce Weinstein (horn), and Zeev Dorman (bassoon) — performed Haydn's *Sinfonia Concertante*.

The orchestra then went to Stresa in Italy and opened the Turin Festival, considered the country's most important festival.

This week, the Philharmonic gave two concerts in London, one at the Barbican with violinist Shlomo Mintz and another as part of the Proms series at the Albert Hall.

Though the professional critics had reservations about the Philharmonic's performances in London — particularly Bruckner's Eighth Symphony which the orchestra played at the Royal Albert Hall — the audience response was enthusiastic.

A PIECE written by the Israeli composer Verdina Shlonsky in 1966 and never performed in Israel, has recently been performed at the festival marking Berlin's 750th anniversary. The work, whose title translates into English as *Glowing Riddles*, is a setting of poetry by Auschwitz survivor and 1966 Nobel Prize Laureate Nelly Sachs.

"The poems are very mystical and symbolic," Shlonsky said, "and as I read them, I heard the music in my head... The German critics paid me a great compliment by comparing me to Alban Berg. Berg was a pupil of Schoenberg to whom I would not want to be compared, but Berg was also influenced by Brahms."

THE ARTHUR Rubinstein International Music Society has organized a visit to Rubinstein's grave in the Jerusalem Forest tomorrow for the Cameri Chamber Orchestra and guest soloists who gave concerts here in memory of the great pianist this week. The two soloists, pianists Eschenbach and Barto, will then go on to Tokyo for another Rubinstein memorial concert sponsored by the society, the Yamaha firm and a Japanese TV orchestra.

The founder and director of the society, Jacob Bistrizky, complained that not enough has been done in Israel to celebrate the 100th anniversary of Rubinstein's birth and to keep his memory alive. The society has sponsored Rubinstein memorial concerts in London, Madrid and Monte Carlo, with concerts planned for Switzerland and Paris (the latter under Unesco sponsorship) in January.

"In London and Madrid, there were exhibits, films, books and other efforts to publicize and popularize Rubinstein," said Bistrizky. "We went to the Israel Philharmonic with a similar programme but they preferred to handle things differently and, except for commentary on the Voice of Music station, Rubinstein was all but forgotten amid celebrations of the orchestra's anniversary and Zubin Mehta's birthday."

The society is already planning the 1989 Arthur Rubinstein Piano Competition and is looking for new "friends" (donating NIS 150) and "benefactors" (NIS 500) to support the competition and the society's other activities.

Festival abroad Dan Fainaru

I AM NOT SURE whether the Italians responsible for the Venice Film Festival are going to like this, but I am enjoying myself here more than ever before for the very simple reason that there is less of everything.

There are fewer films, which means you never walk around frustrated because some supposed masterpiece has eluded you in the rush. There are also fewer people so you don't have to push your way into screenings and everyone is more relaxed.

The selection of films, I am afraid, reflects a certain — not very encouraging — state of things in cinema today.

Of the films screened until now, at least one was a real event after Louis Malle's *See You Again, Children*, mentioned in my previous report. I am referring to John Huston's last film, *The Dead*, based on a James Joyce story, a picture blessed with the rare touch of genius this director had.

The film focuses on a Christmas dinner, but the astute observation of each person present there, the fluid use of the camera, the human warmth bestowed on each character which makes each vibrantly alive even if there is no evident hero — all these traits culminate in a moving epilogue reflecting on life and death, the best kind of epitaph an artist could wish for himself.

Accompanying the movie was a documentary made by Lilyan Sievernich, the producer's wife, about the making of the film. It is a glowing monument to Huston's vitality, the 82-year-old director shown constantly connected to an oxygen mask, never slowing down or allow-

WHEN LESS IS MORE

ing his physical condition to impair his work.

There was nothing that could quite meet that standard among the other films shown to date, but there were a few surprises. Juzo Itami of Japan presented a most entertaining and sardonic caricature of his countrymen indulging in their favourite pastime: tax evasion. His film, *A Taxing Woman*, pits a career woman tax inspector against a crook operating brothels and making fortunes out of illegal real estate transactions.

A former actor, Itami has made three films, each one impertinently stepping on some Japanese toe or another, and has combined here satire with sex and action, turning out a picture that has been so successful in its native habitat that he is already preparing its sequel.

THEN THERE were two German films, both shot in the Hamburg area, offering a decidedly unflattering image of the land of opulence and economic miracles. One of them, *Sierra Leone*, is about a German who comes back from a three-year stint in Africa to find out that he can't stand the company he left behind — and it can't stand him, in return.

The grim, desolate, polluting face of this Germany is pursued in *Dragon's Food*, a short but pungent picture about refugees desperately trying to fit into the Promised Land of the West and being deprived of

their chance just when they feel it is within their reach.

It is very much like an Erich Maria Remarque novel dealing with Third World runaways, instead of Nazi Germany exiles. Through it all, it is clear the world has learned nothing in all the years that have gone by since *The Arch of Triumph* was written. The story focuses on a Pakistani and a Chinese who almost put together a restaurant but, as always in this sort of story, never quite succeed.

The two directors, Uwe Schrader (who made quite an impression three years ago in Haifa with his first film, *Kanakerbraut*) and Jan Schutte, belong to the younger generation of filmmakers, working expensively without stars or production values. Their films will probably be seen mostly on television, but they certainly seem to possess the kind of vitality that many of their European Elders — like Miklos Jancso, Claude Goretta, Alain Tanner and Luigi Comencini, to name a few — seem to lack.

Hungarian Jancso, whose place in film history is safe thanks to the splendour of his former visual extravaganzas — the allegorical films he used to shoot in the Hungarian *puszta* — seems to be stuck. His new picture, *A Season of Monsters*, repeats images that are too familiar from the past and camera techniques that do not surprise any more. On the whole, this gloomy portrait of humanity-destroying itself syste-

matically through faulty ideologies and war has little to recommend it.

The two Swiss directors, Goretta and Tanner, were once associated with the emergence of an amazingly sensitive cinema from their Alpine country, but are now having trouble. Intellectually, their films may be satisfying; emotionally, they are dried up. And for someone who has done *The Lacemaker*, like Goretta, this is a serious shortcoming. His new work, *If the Sun Didn't Return*, is based on a Charles Ferdinand Ramuz novel — a very reliable source but in fact a dangerous one, since Ramuz is fiendishly difficult to adapt.

The story is about a village in the mountains, terrified by the possibility, according to a wise old man, that the sun will never return once winter is over. It is a fascinating story, dealing with man's frail mortality compared to nature's eternal majesty. But the impending catastrophe is not communicated to the audience and the film is just a tiresome exercise *de style* which goes on too long.

Tanner, whose movie is about a film director looking for a woman who would inspire him to make a movie, is stuck with the same problem. The whole point of his search is to find a face expressive enough to hold all the mystery of the world in it, and any face less than that is disappointing. Laura Morante, a young Italian actress, is certainly not ripe enough to fit the bill.

AS FOR THE Italians, the situation is even worse. Luigi Comencini, in his seventies, should have been wise enough to stay away from the mo-

dest subject of a boy whose passion for running angers his father. The film, *The Boy from Calabria*, develops the subject about as far as a TV movie would dare to — certainly not enough for a prestige item representing Italy in this competition.

The best Italian entry has been Ermanno Olmi's new film *Long Live the Lady*. It is about a long feast celebrating an unspecified event, in honour of a powerful and much-feared lady, which takes place in a castle converted to a hotel. This is, of course, supposed to be symbolic of those who have and have not, those who eat and those who serve. It is all done with a touch of humour and even sarcasm. While the whole thing is pretty obvious, one cannot deny Olmi's talent.

About the third French film in the competition, Jacques Doltola's *Comedy*, the less said, the better. This 80-minute logorrhea features an adult couple discussing their romantic relations in adolescent terms.

As for the two American entries, Brian de Palma fashioned a new cinema version of the old TV series *The Untouchables* with Robert de Niro putting on weight to play Al Capone, and Sean Connery opposite him as an honest cop. The star of the picture, playing Eliot Ness, is Kevin Costner, one of the new but not quite confirmed hopes of Hollywood.

Like any de Palma movie, it is slick and pretty brutal. Art direction and camera are exquisite but characters are paper thin. However, it has all the attributes of a potential box office hit and America has reacted to it enthusiastically.



FRIDAY, SEPTEMBER 11, 1987

THE JERUSALEM POST MAGAZINE

This Week in Israel • The JERUSALEM MUSEUMS

this week at the israel museum jerusalem

EXHIBITIONS

Opening Exhibition: EMPHASIS — Arieh Aroch, Michael Gross, Igael Tumarkin. Works from the Museum's in-depth collections. (Ayala Zacks Abramov Pavilion).

SPECIAL EXHIBIT: The Priestly Benediction on Silver Scrolls. Jerusalem, Kefar Hinnom, 6th century BCE (Near Hecht Script Pavilion).

Painting in the Mediterranean Light — French 19th and 20th century paintings and drawings, including Renard, Cozanne, Matisse, Picasso (Last day Sept. 15) (Floerchman Pavilion).

3500 Years of Chinese Art — Colorful glazes, astonishing shapes and ceramic sculpture from the Arthur M. Sackler Collections (Sperus Hall).

Mexican Textiles — A rainbow of weaving and embroidery (Until Oct. 4) (Palovsky Design Pavilion).

Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art — Creative period during Russian revolution (Nash Old Masters Gallery).

Boris Aronson (1898-1980) Kiev to New York — Stage designs, sculptures, collages (Sackler & Isidoro M. Cohen Gallery).

Claggy & Gutterman: Works 1968-87 — Staged photographs of magos signifying power (Until Sept. 18) (Billy Rose Pavilion).

Islamic Jewellery — Treasures of 8th century to present (Last day Sept. 12) (Goldman-Schwartz Hall).

Edomite Shrine — Discoveries from Gilgil in the Negev (Library Entrance Hall).

News in Antiquities '87 — Recent discoveries in Israel (Archaeological Galleries).

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MUSEUM HOURS

Sun, Mon, Wed, Thurs 10 am - 5 pm; Tues: Main Museum: 4 - 10 pm, Shrine of the Book: 10 am - 10 pm.

Fri, Sat, Holiday Even & Holidays 10 am - 2 pm.

Library: Sun, Mon, Wed, Thurs 10 am - 5 pm, Tues, 4 - 8 pm.

Graphic Study Room: Sun, Mon, Wed, Thurs, Fri 11 am - 1 pm; Tues, 4 - 8 pm.

GUIDED TOURS (IN ENGLISH)

Main Museum — Sun, Mon, Wed, Thurs, Fri, 11 am, Sun, 3 pm, Tues, 4:30 pm.

Shrine of the Book — Sun, 1:30 pm, Tues, 3 pm.

Archaeology — Mon, 3 pm, Wed, 1:30 pm. Heritage — Thurs, 3 pm.

ALL ACTIVITIES IN HEBREW UNLESS OTHERWISE STATED

GALLERY TALKS

Sat, Sept. 12 at 11 am: Wondrous India.

Sat, Sept. 12 at 12 noon: 3500 Years of Chinese Art.

Tues, Sept. 15 at 5 pm: Painting in the Mediterranean Light by Shlomi Steinberg.

FILM CLUB (in English or with English subtitles)

Fri, Sept. 11 at 2 pm & Sat, Sept. 12 at 9 pm: "Angi Vera" (Hungary 1978) Dir: Pal Gabos.

Tues, Sept. 17 at 7 pm & 9:15 pm: "Koyanigatsi" (USA 1983) Dir: Godfrey Reggio.

YOUTH WING (Hours same as Museum)

Wondrous India — Puppets, games, toys, videos and participatory activities.

Toy Sculptures — Ahava Ben-Arie. For children and adults.

Story Hour — Tuesdays at 4:30 pm; Wednesdays at 4 pm in English.

Feldman Recycling Room: Mon, Wed, 2 - 5 pm, Tues, 4 - 7 pm.

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Youth Wing Library Sun, Mon, Wed, Thurs, 2 - 5 pm; Tues, 10 am - 7 pm.

Registration for Courses for adults, youth and children at Youth Wing Office on Sun, Mon, Wed, Thurs, 10 am - 12 noon & 2 - 4 pm. Tel: 633278, 638940.

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Guided tour in English: Sun, & Wed, 11 am.

Crusader Art — Laila Kingdom of Jerusalem sculpture from the 12th - 13th centuries.

Animals in Ancient Art: The Leo Milkenberg Collection — Spanning 5,000 years.

TICHO HOUSE

7 Harav Kook Street. (Hours same as Museum. Closed Saturdays and Holidays).

Sat, Sept. 12 at 9 pm: Evening of Classical Indian and Liturgical Music with Mir Ben Yacobi.

Sunday Sept. 13 at 4 pm — Menahem Regav reads stories to 6 - 10 year olds.

Tickets for Saturday available in advance at the Museum and at the K'tim ticket agency, Jerusalem and Roco in Tel Aviv.

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Theatre Naomi Doudai

CHOCOLATE HORSES Sussei Shkoladim. Written and directed by Moti Auerbach. Sponsored by the Council for Culture and the Arts. Neveh Tzedek Theatre, Tel Aviv.

YET ANOTHER Hebrew theatre play with a compelling theme: this one supports the tension at the expense of the treatment. A wedding party that metamorphoses into a morgue of morbid memories: it starts by promising to be, if not a popular hit, a serious stab at the psycho-social after-effects of the Holocaust.

To style it just one more survivor's story is to minimize its dramatic and stage significance. Rather, it is a retrospect of torn psyches hanging after renewal in a new land.

World War II is not long over. The place is Palestine, the scene a dingy, corrugated-iron hall (Nissan Gilbard's set is stark and gives the tone and the time). The members of the wedding party, emerged from a common past, are still possessed and even crazed by its demonic reminders. The remorseless route through ghetto, forest and camp is still fresh in their minds, and festering.

Before the ceremony can begin the bride and groom, already in the clutches of old fears and tensions, are assailed by an orgy of the guests' own grim recollections. The onslaught tears them apart, alienates them from each other and from everything except the traumas of a recent youth.

The past has taken over, triumphed over the present. The wedding party is beginning to break up when there enters a small, simple sabra, an innocent with an accordion, who starts to play. The intru-



Strongly-motivated role-playing: 'Chocolate Horses.'

HAUNTING PAST

sion of the new reality scatters the ghosts and saves the assembled company for sanity in the land of their future.

THUS TOLD, the tale snacks of outworn sentiment and simplistic Zionism. In the theatre, it sends out currents that chill, at least at certain peak moments that are so strong, they are scary. But in the end, the script, a work of collaboration between the director-writer and his actors, proves cathartic, more a combined confessional than a play.

For as such, it suffers from many lapses. Among them are a patchy development, strained continuity, a laboured use of symbols (the chocolate horses of the title). In some ways, it looks as though the collaboration is still in progress. Which is a shame, since despite the unevenness, this strange structure of mental damnation resolved in healing social ritual does come over in tones that at times are almost surreal in their stridency. In short, a lot

more has to be done with this material to mould it into a play worthy of the theme.

As it stands it has power, thanks not only to the intensity of the direction but to colourful characterizations supported by firm, strongly-motivated role-playing by a cast of strong actors.

Among them, Getta Luce, veteran star of our stage, stands out as the eternally powerful Jewish matriarch, holding in her stubby fingers the fate of an entire family. This is excellently played by Dani Rott (Haim, the bridegroom), Fira Kantor (Marisha), Idit Tzur (Leah) and Louis Rosenberg, an old-time character actor (Stocker), among the rest.

Probably the most impressive performance of them all, unlisted in the programme, is that of the 10-year-old who brings them peace.

An additional dimension of characterization was definitely accorded to this piece by Liora Kidron's cleverly-contrived costumes.

critic came by courtesy of the British Council, which, despite its participation, was coldly compelled to pay the purchase price out of its own pocket. At the time, this discourtesy, with the high price of tickets, was put down to the fact that the proceeds were for charity. To confirm this, a tally of the tickets was expected, since Variety had a moral obligation to publish the total "subscription" to a "subscribing public." Instead of this, it shut its offices for the summer and at the time of writing no comment was available. But the share of the commercial agents in the profits is never likely to be published. Not only did they cash in on a particularly low-cost production — practically no props, only two actors plus four stage personnel to host, the performance a mere one-and-a-half hours of theatre-hire time — they pared their expenses to the point of dispensing with a programme. The peak of parsimony, that!

EVEN THOUGH examples of remorseless racketeering have been noted more than once in this column, this is not to suggest that all private producers and impresarios are profiteers. Nonetheless, the hundreds of their ilk listed in the Golden Pages does point to a thriving and lucrative concern with the entertainment market and its exploitation, especially where imported productions are concerned.

In the case of theatre, this is not a market where fair factors like supply and demand are in control. The dynamics are, rather, those of a monied, fashionable minority, outbidding a hungry, but hopelessly underprivileged, cultural majority. How high cap prices get? Free

Matters of taste Yoram Kessel

Besograyim Dairy Restaurant, 45 Ussishkin Street, Jerusalem. Open every day 9.30 a.m.-midnight, Fridays to 2.30, and Saturday evenings (after Shabbat). No credit cards.

PETER SELLERS used to do a marvellous radio sketch about Balham, London's less grand southern suburbs. "Gateway to the South," where the local cafe was the hot-spot. Whatever one ordered, the gruff answer of the waitress was bound to be, "Pud's off, luv, pie's off, luv, toast's off, luv."

For an awful moment, that hilarious scene crept out of my memory as we sat down to order. Also, a barb with which a thoughtless carnivore colleague had taunted me when I disclosed that we were going for a meatless meal. It was J.M. Barrie's remark to the vegetarian George Bernard Shaw. "Tell me, Shaw, are you going to eat that on your plate or have you already eaten it."

Both of which are a pretty rotten way of introducing a report of what was an extremely good no-meat meal in an emerging Jerusalem restaurant.

To mention Balham and Jerusalem in the same breath is bordering on blasphemy, especially when one is taking issue with those who complain we don't have an indige-



nous Israeli cuisine. One is evolving. And a definite facet of it derives from the constraints of *kashrut*, which makes the development of a dairy kitchen ideal. Some of the most attractive local restaurants are those which offer as major fare pies, crepes and quiches, and which make ample use of the best Israeli food — fresh vegetables and dairy produce.

There is a very European ambience about Besograyim. At least one need never fear of finding a little piece of ham tucked into a slice of hard-boiled egg — and when that happens to you in Europe, you may well be told, "You can hardly call that tiny piece 'meat'."

Besograyim used to be located in the German Colony. The move to Rehavia has been wholly advantageous. It now nestles in an attractive single-storey house built by Swiss immigrants in 1927, so well-fashioned with its large shutters,

set sufficiently far apart so that even though the place was crowded, one could enjoy a pleasant summer evening without congestion.

The menu paid a sop to the carnivores by suggesting a couple of fish-fillet dishes. Even supposing one were not vegetarian, it would have been perverse to opt for fish with such handsome offerings available. The fondue beckoned, but in the end the house specialties — pie and cannelloni — won.

The puff-pastry for the pie was of excellent texture, and the chosen filling a real gem — spinach, a greatly underrated vegetable which that violent, idiotic sailor has done so much to discredit. A highly recommended dish, even though the side salad looked as if it has seen a better day. Odd, after such a genuine salad as the hors d'oeuvres.

A salad would have been in place alongside the cannelloni, one rocquefort, the other corn. The former blended excellently with the pasta, although it was a trifle rich. The corn, however, was problematic. It really isn't the kind of vegetable that blends and is therefore perhaps unsuitable for a melty concoction. I had originally opted for what sounded mouth-watering, an avocado cannelloni. Unfortunately, the extremely courteous student waitress said it

was off-season, even though cold-storage, hard-skinned avocados are still among the cheapest items at the local greengrocer.

All three dishes were served, as they should be, direct from the oven. The timing was perfect.

Regrettably, the only fresh juice available was reconstituted orange. Literally, it can be construed as "fresh," but such delicious food deserves an array of freshly-squeezed juices.

THE TROUBLE with this assignment is that one feels obliged to go for a complete menu. We paid the penalty by ordering attractive-sounding but over-rich desserts. Perhaps it was not fair, being so full, to judge them harshly, since we had already over-extended ourselves. Still, neither the apple pie nor the lemon meringue pie matched the quality of the rest of the meal. The cream, however, was fresh.

The filter coffee and tea were both thoughtfully served in a manner to keep them hot. But again, such a good meal deserved genuine ceramics rather than the standard factory-ware.

The price was very fair, the full three-course meal for three costing NIS 70, including the non-obligatory tip. Definitely worth a return visit. □

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Film festival Ya'acov Friedler

THE HAIFA Mt. Carmel Film Festival, which has been gathering momentum and prestige over the past five years (with a break last year), will be held during the intermediate days of Succot next month.

Starting with the world premiere of a new Israeli film on the evening of October 10, the festival will continue until October 14, with 90 screenings of 50 films. The films will be shown on Mount Carmel in the City Auditorium, the adjoining Cinematheque, and in the nearby Orly and Shavit cinemas.

The gala curtain-raiser, to be attended by cabinet ministers and personalities from the Israeli film world, will be *Chimu, King of Jerusalem*, a story of a soldier badly wounded in the Six Day War. The film is based on a book by author Yoram Kaniuk and directed by Amos Gutman.

"It's a sad film, not perhaps the happiest way of starting the festival, but after the people in charge viewed

FILMS ON THE CARMEL

it, they decided it was practically a 'must', festival spokeswoman Orly Lapidot, told *The Jerusalem Post*.

For the time being, no other full-length, locally-made film is scheduled. The festival organizers require that the films must not have been screened here previously.

For the first time, Hungary is taking part in the festival with six films that will be shown in the presence of an official delegation of film-makers, journalists and a leading executive of the Hungarofilm company which distributes that nation's films.

There will also be a series of films from Switzerland, as well as from Japan, Greece - which is also sending three directors - and Poland.

British and American films will be shown, too.

Britain is sending an outstanding effort, the full-length, animated *When the Wind Blows*, based on the book of that name by Raymond Briggs, and telling the story of an English couple on the day after a nuclear holocaust. The film is narrated by Sir John Mills and Peggy Ashcroft; the theme song, *When the Wind Blows*, is sung by David Bowie and has already become a popular hit. The icing on the cake will be the appearance, for one day, of the film's American director, Jimmy Murakami.

The festival obviously draws local film distributors in search of

new box office hits, but is aimed first and foremost at the cinema-loving public. A total of 50,000 tickets is available to the general public at prices that will not exceed standard cinema rates, Lapidot promised.

Another festival attraction will be an open-air workshop of local film animators, held on the square outside the City Auditorium. The public will be able to watch the artists at work and, on the last day, see their efforts screened.

West Germany's Goethe Institute is contributing an exhibition on animated films which will come here directly from Moscow.

For the first time in Israel, the festival is mounting a competition for the best video clip made in the

country by private individuals or firms. A jury of film critics is also scheduled to choose the year's best Israeli film, actors and director.

Last year, the Haifa Festival failed to get off the ground, both for financial reasons and because of a squabble with the country's cinema owners. The hurdles have now been overcome and, "We're getting very good films from abroad because the Haifa Festival has carved out quite a prestigious name for itself in the world of cinema," according to Lapidot.

This year's budget is \$250,000, put up jointly by the city and the ministries of culture, industry and tourism, who will together share any loss that may be incurred.

It remains to be seen whether this year's festival will be able to repeat the impact of the previous one, two years ago, with *The Kiss of the Spider Woman*, which went on to achieve great fame and, indeed, is still making a good showing in cinemas around the world.

Bridge

CLEAR-CUT

George Levin rew

THE "BREAD AND BUTTER" of bridge is not the dramatic hands which occur infrequently, nor those deals which are clear cut, but rather those where there is some confusion that is cleared up as play progresses. The bidding and play of the following deal from a pair tournament is a good illustration:

Vol: E-W

North		East	
♠	A J 10 6 3	♠	K Q 9 7 2
♥	A 8 6 3	♥	5 2
♦	5 3	♦	6 4 3
♣	5 4	♣	6 J 10 9

The bidding:

West	North	East	South
1♣	1♥	Pass	2♥
Pass	3♥	Pass	4♥
All Pass			

Would you and your partner bid game on this 30-point hand? North's overall of this spade would be acceptable by many bridge players despite only two quick tricks. Without this overall, North-South might not reach game. The final contract and by whom would be uncertain, depending on the varieties in bidding style.

South's response was a normal two hearts. North now found his hand worth at least two additional tricks with his trumping power. So a rebid of three hearts seemed called for. South with his strength and such a good fit in hearts decided that a game bid was appropriate.

WEST MADE the normal opening lead of the diamond king. South found that counting the hand was confusing. He thought that West must have the club ace to justify his opening bid. Therefore, it seemed as though two club tricks would be lost unless West could be induced to lead a club. In diamonds there was one sure loser and maybe another one or two if declarer could not count on the full use of dummy's trump for ruffing. He could not know if the heart finesse would be successful. Clearly additional tricks were essential. But where could they be found? Spades was a possible source. Playing this suit was the choice for the attack.

Declarer won the first trick and followed this with the spade ace and the ruff of a spade. Something had to be done with trump, so the queen of hearts was allowed to hold the trick, and the suit was then cleared. Another spade ruff showed that there would be no hope to set up a spade trick.

West was now marked with having the diamond queen, a club suit and no more hearts or spades. He was thrown into the lead with a diamond to the queen, and he was endplayed. He could not lead a club for this would give up a club to the king. So he led a diamond on which South dropped a club. West followed with another diamond and again there was the discard of a club. Now South had a club winner and cross ruff for the remainder of the tricks making the contract.

Crosswords

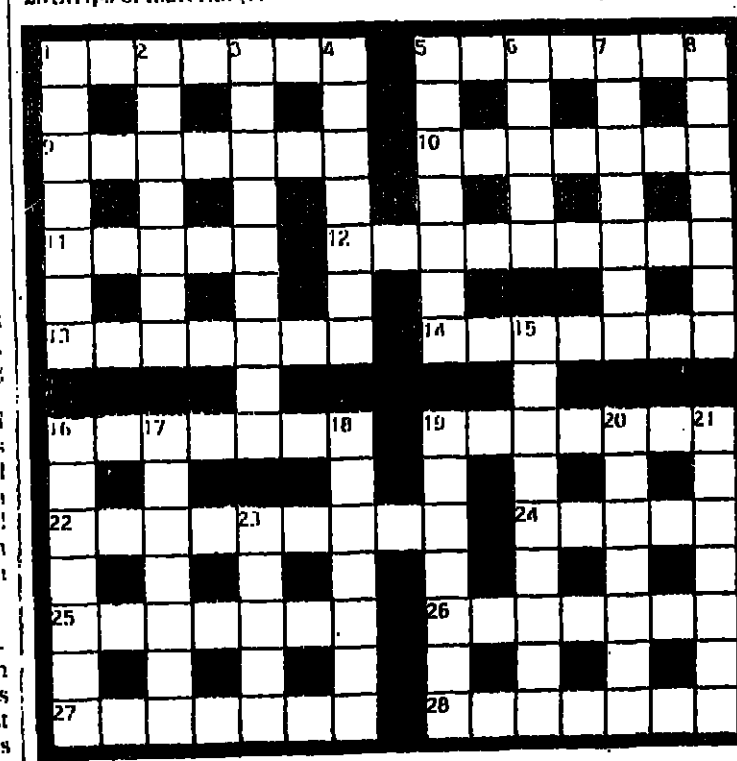
Two-in-one

ACROSS

- 1 Travels by lift (7)
- 5 Well armed submarine being a danger to divers? (7)
- 9 Exalted by jewellers headed by a lord (7)
- 10 "Coach and Horses" manager (7)
- 11 Puts up with foundation garments (5)
- 12 Bring up the first murderer to cause a scene (5, 4)
- 13 Wall lights? (7)
- 14 Trounces footballers (7)
- 16 Mrs. T's favourite staff bureau (7)
- 19 Went like sheep to be searched (7)
- 22 Eyeliner's? Extra cosmetics needed to counter them (5-4)
- 24 Object to night shift (5)
- 25 Loop the loop deep underground (7)
- 26 First, Henry Fox's home with a shilling for the fire (7)
- 27 Revolutionary aids for tank commanders (7)
- 28 Strips of material (7)

DOWN

- 1 Horse was backed into cutter (7)
- 2 Ground out of 10 (7)
- 3 It's a convincing way to win, putting your card, on the table (5, 4)
- 4 Makes mock of such writing (7)
- 5 Out-of-tune chorister gets the bird (7)
- 6 Very little piece of harness (5)
- 7 Crash course taken before Ash Wednesday (7)
- 8 Season: lots of water (7)
- 15 For express letter delivery? (4-5)
- 16 Arena where there's many a foul, it's said (7)
- 17 A straw hat containing a pound of fish (7)
- 18 Athenian king split up Sue and Sell (7)
- 19 Brought a double to a journalist (7)
- 20 Needed into joining? (7)
- 21 Their publishers must concentrate on their work (7)
- 23 Bill and Nicki (5)



Quickie

ACROSS

- 1 Hold films (7)
- 5 Lowers in value (7)
- 9 A fat (7)
- 10 Disease-spreader (7)
- 11 Looking off-colour (5)
- 12 For ever (9)
- 13 Mightily impress (7)
- 14 Having vision (7)
- 16 Cut for examination (7)
- 19 Jewish prayer leaders (7)
- 22 Sympathant (9)
- 24 River (5)
- 25 Painter (7)
- 26 Little birds (7)
- 27 Rush from cover (4, 3)
- 28 Leaps (7)

DOWN

- 1 W Indian song (7)
- 2 A right to act (7)
- 3 Athletic event (5-4)
- 4 Unfeigned (7)
- 5 Ship workers (7)
- 6 Nobleman (5)
- 7 Kitchen utensil (7)
- 8 Wandered off (7)
- 15 Electrical device (9)
- 16 Slandered (7)

- 17 Disperse (7)
- 18 Rushing stream (7)
- 19 Churchmen (7)
- 20 View (7)
- 21 Meat-pins (7)
- 23 Italian poet (5)

Yesterday's solution

UPTO THE MARK
I LIVE O E H C N
ACTIVE VOICE N C
K D R O E S T A R
1 P L U E C V
M A L A Y A N A N T O N Y
P A R I S I T A
R I N K G S M I E N
O T S H A I R O C
P R A I R E E X T R U D E
R C A B S R
I T E M N E I S M
A N D E S P E R A T I O N
T H E S E E R
Y T L E G E R D E M A I N

Yesterday's Quick Solution

ACROSS: 1 Grate, 4 Primer 9 Outlook, 10 Panda, 11 Sock, 12 Lactose, 13 Ail, 14 Silk, 16 Tend, 18 Shiv, 20 Extract, 21 Glee, 24 Strut, 25 Painter, 26 Drench, 27 Dream, DOWN: 1 Grouse, 2 Attic, 3 Fries, 5 Rapacity, 6 Monsoon, 7 Heaper, 8 Skull, 13 Atlantic, 15 Interce, 17 Lensed, 18 Stops, 19 Terror, 22 Laith, 23 Find.

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The poster September 11-17

Jerusalem
ALVIN AILEY AMERICAN DANCE THEATRE - Works by choreographers Judith Jamison, Alvin Ailey, Talley Beatty (music: Kinan Dinizulu, Monti Ellison, Alice Coltrane, Laura Nyro, Chuck Griffin, Maurice White, others). (Sultan's Pool, Monday, 8:30 p.m.)

"HORA YERUSHALAYIT" - An Israeli song and dance performance with 60 dancers, singers and orchestra. With guest singer Gali Atari. (Sherover Theatre, Tuesday, 9 p.m.)

Tel Aviv area
ALVIN AILEY AMERICAN DANCE THEATRE - Works by Alvin Ailey, Judith Jamison, Ella Monte, Ulysses Dove (music: Dinizulu, Reich, Anderson, traditional). (Mann, Tuesday, 8:30 p.m.)
 Works by Jennifer Muller, George Faison, Alvin Ailey (music: Alcantara, Oils Redding, Volkenweider). (Mann, Wednesday, 8 p.m.)
 Works by Alvin Ailey, Talley Beatty (music: traditional, Coltrane, Nyro, Griffin, Roach, White). (Mann, Wednesday, 9:30 p.m.)
 Works by Alvin Ailey, Ulysses Dove (music: Volkenweider, Anderson, traditional). (Mann, Thursday, 8:30 p.m.)

Haifa
BATSHEVA DANCE COMPANY - Works by Nir Ben-Gal, Daniel Ezralow, Robert North. (Haifa Theatre, Thursday, 8:30 p.m.)

FOR CHILDREN

Jerusalem
THE "FULL" STORY - A Moroccan folktale which takes place in a luxurious dromedary trunk with puppets in traditional dress. Ages 5 and above. (Train Theatre, tomorrow, 11 a.m., noon; Monday, 4:30 p.m.)

MRS. PILPELET - Based on the T.V. series. Music by Ronnie Weiss; songs by Leah Naor. (Sherover Theatre, Sunday, 4:30 p.m.)

PUPPETS AND STORY HOUR - At the Israel Museum Youth Wing. (In Hebrew, Tuesday, 4:30 p.m.; English, Wednesday, 4 p.m.)

THE RACE BETWEEN THE HARE AND THE TORTOISE - By Ilan's Puppet Theatre. Ages 5 and above. (Train Theatre, tomorrow, 11 a.m., noon; Monday 4:30 p.m.)

SILLY GOOSE - Puppet Theatre about a gosling who is kidnapped by a sly fox. For ages 3 and above. (Train Theatre, Wednesday, 4:30 p.m.)

STORY HOUR - Menahem Regav reads stories for ages 6-10. (Ticho House, Sunday, 4 p.m.)

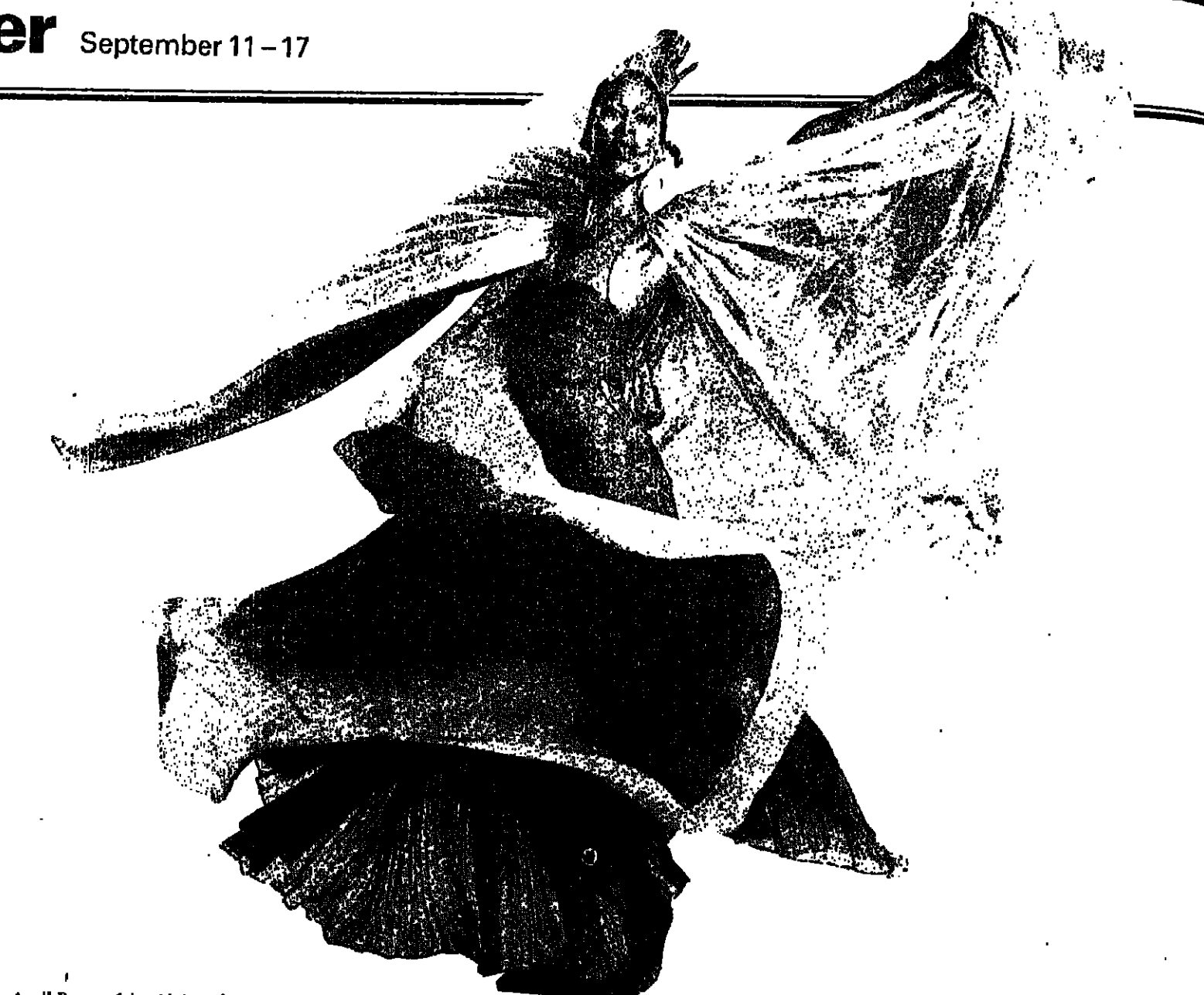
TAO TAO - Based on the T.V. series. Tao Tao is kidnapped from his Chinese village by the London Zoo manager. Din Dir and all his friends go to his rescue. Ages 3-7. A "Sahek" Theatre production. (Khan, Tuesday, 4:30 p.m.)

Tel Aviv area
THE AMAZING ADVENTURE - The story of a little girl's triumph over a wicked magician. With songs, tricks, and magic. Written and directed by Goren Agmon. (Beit Llesin, tomorrow, 11:30 a.m.; Wednesday, 4:30 p.m.)

THE KING SLIPPED OFF TO SLEEP - Musical comedy for the whole family. (Neveh Tzedek, tomorrow, 5:30 p.m.)

TALIA SHAPIRA - Plays with songs and stories. (Beit Llesin, Upper Cellar, tomorrow, 11 a.m.)

THE UGLY DUCKLING AND I - Theatre about an insecure girl who manages to find the "swan" within herself. (Old Jaffa, Hasimiah, tomorrow, 11 a.m.)



April Berry of the Alvin Ailey American Dance Theatre in 'Caverna Magica'

(Jack Mitchell)

THEATRE

All productions are in Hebrew unless otherwise stated.

Jerusalem
AVIA'S SUMMER - Monodrama with Olla Almagor, based on an extract from her autobiography. The 10-year-old daughter of Holocaust survivors comes home from boarding school to spend the summer with her insane mother. A Beit Llesin/Haifa Municipal Theatre production, directed by Joyce Miller. (Jerusalem Theatre, Rebecca Crown, tomorrow, 9 p.m.)

BRURIA - The Jerusalem Theatre group presents a contemporary look at Bruria, wife of Rabbi Meir, based on Talmudic stories. Directed by Joyce Miller. (Jerusalem Theatre, Little Theatre, Sunday, 9 p.m.)

A DOCTOR IN SPITE OF HIMSELF - Moliere's social satire about the state of medicine, written in 1666, set in a present-day hospital in this Khan Theatre production. Translated by Ada Ben Nachum. Director Dan Ronen. (Khan, tomorrow, 9:30 p.m.; Sunday, 8:30 p.m.; Monday, 5 p.m., for senior citizens)

PLAYING GAMES - The Jerusalem English Speaking Theatre (J.E.S.T.) presents three one-act plays about Him and Her, by Pieter, Anderson and Marcus. (Khan, Wednesday, 8:30 p.m.)

TANGO ON THE PROMENADE - By Amos Ettinger. Musical based on the story of a popular cafe which is to close down. Its patrons, artists, comedians and dancers, come to pay their farewell tributes to the place and its owner on its last night. (Sherover Theatre, Monday, 8:30 p.m.)

Tel Aviv area
ABANDONED PROPERTY - By Shulamit Lapid. Directed by Aharon Almog. A Cameri Theatre production dealing with power in the family and the conflict between a mother and her two daughters. (Tzavta, Wednesday, Thursday, 8:30 p.m.)

between a mother and her two daughters. (Tzavta, Wednesday, Thursday, 8:30 p.m.)

AVIA'S SUMMER - See J'lem. (Beit Llesin, tonight, 9:30.)

BIG AS THE ROOM - A woman's inner world unfolds through telephone conversations. (Old Jaffa, Hasimiah, tonight, 11)

THE CAREERIST - By Yoram Gal. Directed by Dorit Yerushalmi. (Tzavta, Sunday, 10 p.m.; Monday, 8:30 p.m.)

CHAMDO AND SON - Tragi-comedy about two street sweepers and their night journey through the streets of a strange city in search of justice. (Old Jaffa, Hasimiah, tonight, midnight; Tuesday, 9 p.m.)

THE CHINESE - Comedy by Murray Schisgal. Directed by Niko Nitai. About a son who doesn't resemble his Chinese parents. (Old Jaffa, Hasimiah, tonight, 10)

CITIZEN ABOVE ALL SUSPICION - About a police commissioner who tests his ability to remain above suspicion even after committing a murder. Adapted and directed by Aharon Almog. A Neveh Tzedek Theatre production. (Neveh Tzedek, tonight, 10; Thursday, 9 p.m.)

THE FALL - By Albert Camus. Hasimiah production. The rise and fall of a Parisian lawyer. (Old Jaffa, Hasimiah, tomorrow, 10 p.m.)

FREE COUPLE - By Dario Fo. Beit Llesin production. Comedy about a young couple's sexual experiments. (Herzliya, Daniel Tower, tonight, 10:30; Beit Llesin, Monday, 8:30 p.m.)

"HAMOSAD LE'BIDUACH LEUMI" - New comedy with Gadi Yagil and Motti Giladi. Directed by Israel Pollakov. (Kfar Sava, Beit Berl, tonight, 10; Ramle, Telchal Hatarbut, tomorrow, 9 p.m.; T.A.; Beit Hahayal, Wednesday, 9 p.m.)

HAPPY DAYS - By Beckett. Directed by Geza Paros. Performed by Thy 81 Studio. In English. (1 Tiberias, tomorrow, 9 p.m.)

IT TURNS - IT BURNS - Or Herzl, Kafka and the Secretary. Written and directed by Joseph Mundy. A hilarious, but serious, look at the state of Israel, now produced in English especially for the 1987 Edinburgh Festival. With Israel Biderman, Gideon Shemmer and Ruth Harlap. (Tzavta, Sunday, 8 p.m.; Kfar Sava, Auditorium, Wednesday, 8:30 p.m.)

KREUTZER SONATA - By Tolstoy. A study of sex and jealousy. (Wadi Salib, tomorrow, Sunday, 8:30 p.m.)

MISS JULIE - By Strindberg. A story about class distinction and a love affair between mistress and servant. A Haifa Municipal Theatre production. (Habimah, Meskin, Tuesday through Thursday, 8:30 p.m.)

ORPHANS - Interesting things happen when a rich elegant man enters the lives of two orphans living on the fringe of society. Directed by Ilan Eldad. (Beit Llesin, tomorrow, 9 p.m.)

PAULA - Monodrama by Motti Lerner. Directed by Ram Levi. With Edna Fiedel. The character of Ben-Gurion through the eyes of his wife. (Tzavta, Tuesday, 4:30 and 8:30 p.m.)

"RAHAMIM RAHAMIM" - The eve of Israel's independence, and inhabitants of the Jewish ghetto in Morocco prepare to leave. (Old Jaffa, Hasimiah, tomorrow; Wednesday, 9 p.m.)

THE ROTTEN HOUR OF SIX - By Hanoah Levine. Comedy in verse with Miriam Gavriel. (Beit Llesin, Upper Cellar, tonight, 9:30)

SKIN - By Enula Shamir and Noga Eshol. About a troubled father-daughter relationship. (Old Jaffa, Hasimiah, tomorrow, 11 p.m.)

THE SOUL OF A JEW - By Yehoshua Sobol. Haifa Municipal Theatre production. Contradiction between Judaism and Zionism, hope and self-hate. (Habimah, Meskin, tomorrow, 9 p.m.; Sunday, Monday, 8:30 p.m.)

THE TAMING OF THE SHREW - Shakespeare's script, but with a new Hebrew translation by Ehud Manor. A Beesha Theatre production. (Habimah, Rovina, tomorrow, 9 p.m.; Sunday through Thursday, 8:30 p.m.; Wednesday, 5:30 p.m. also)

Haifa
AVIA'S SUMMER - See J'lem. (Theatre Club, Wednesday, Thursday, 9 p.m.)

CHOCOLATE HORSES - Written and directed by Motti Auerbuch. The story of a young couple's efforts to start a new life after surviving the Holocaust. (Municipal Theatre, Tuesday through Thursday, 8:30 p.m.)

Others

AVIA'S SUMMER - See J'lem. (Kibbutz Dorot, Tuesday, 9 p.m.)

"HAMOSAD LE'BIDUACH LEUMI" - See T.A. (Nazareth, Mercaz Leisrael, Monday, 9 p.m.; Kfar Tavor, Beit Yigal Alon, Tuesday, 9 p.m.)

IT TURNS - IT BURNS - See T.A. (Carmiel, Audit, Tuesday, 9 p.m.)

ORPHANS - See T.A. (Carmiel, Hatarbut, Thursday, 9 p.m.)



Cybill Shepard and Paul Sorvino in 'Moonlighting'

the conclusion of its fifth season. ITV.

18.30 - Kitty Foyle, METV feature film with Ginger Rogers and Dennis Morgan.

17.30 - Hello Friend, an Egyptian film featuring Adal Imam and Sayid Salah, tells of a battle against the Mafia in Cairo's wholesale market. ITV Arabic.

18.00 - The Fat Albert Show, METV.

21.15 - Reds, feature film. ITV.

14.05 - A Big Country. Feature film. ETN.

16.30 - Copper Canyon. Feature film. METV.

17.30 - The Nightingale. Based on a tale by Hans Christian Andersen. ITV.

18.32 - Culture of the West. First episode in new 13-part documentary series. ITV Arabic.

13.30 - The Bionic Six. METV.

18.00 - Buck Rogers. Re-run of futuristic space series. ITV Arabic.

16.30 - The Spanish Main. Feature film. METV.

17.00 - The Loot. French feature film. ITV Arabic.

20.30 - Traditional Song Club. ITV.

21.00 - The Hindenberg. Movie of the week. METV.

22.35 - Personal Screen. Ehud Manor's guest is Orna Porat, children's theatre director. ITV.

18.32 - Solution Wanted. An elderly man wants to move into an old-age home, but his son refuses to consent to his admission. ITV Arabic.

18.45 - Innovations and Inventions. Part Two of *Acid Rain*. ITV Arabic.

20.00 - Evening Classics. METV.

23.05 - South American Jewry. Week-long series. Radio Network 2.

23.20 - Alfred Hitchcock Presents. New suspense series. ITV.

16.30 - Louisa. Feature film with Ronald Reagan and Charles Coburn. METV.

17.55 - The Cuckoo Sister. Four-part BBC drama. ITV.

20.02 - Allegro. Swansong at

11.15 - Democracy in Israel. Documentary in the "Hello Israel" series. ETV.

16.30 - Born to Be Bad. Feature film. METV.

17.30 - The Wonderful World of Walt Disney. ITV.

18.30 - Agriculture Today. ITV Arabic.

19.00 - Health Magazine. Series on eye diseases, treatments and preventive cures. ITV Arabic.

20.00 - Murder She Wrote. Suspense series. METV.

20.02 - Shalom Jerusalem, Hello Cologne. Live broadcast airing simultaneously in Israel and Germany. ITV.

22.00 - The Equaliser, suspense series. METV.

22.05 - Medium Cool, feature film. ITV.

16.30 - The Informer. Feature film. METV.

18.32 - Family Magazine. ITV Arabic.

22.00 - Moonlighting, action series. METV.

22.00 - Spying for the Comrades. Documentary. ITV.

16.30 - Irene, movies with Anna Neagle and Ray Milland. METV.

22.15 - Finnigan Begin Again, feature film with Mary Tyler Moore and Robert Preston. ITV.



AN ANIMATED series enhanced by a live Bill Cosby, **The Fat Albert Show**, premiering at 18.00 on Friday is designed to help kids understand themselves and other kids. Cosby adds a light-hearted aura to the series as he expounds his philosophy on prejudices and various problem situations.

THE LOVE story of two writers, John Reed and Louise Bryant (Warren Beatty and Diane Keaton), who were controversial figures in their time, **Reds** is ITV's Friday night competition with Friday night cinema. Set in the turmoil of America and Europe in 1915, the

(Continued on page L)



Warren Beatty and Diane Keaton are controversial writers in 'Reds.'

THE JERUSALEM POST MAGAZINE

FRIDAY, SEPTEMBER 11, 1987

(Continued from page 1)

movie is a kaleidoscope of idealism, insecurity, fear and challenge. The personal conflicts are swept away when the two go to Russia to cover the story of the Russian Revolution. Moved by the fight for peace, land and bread, they return to the U.S. determined to communicate their own enthusiasm for the cause to the American public. They become heavily involved in politics and their lives once again become complicated. The film will be screened at 21.15.

IN THEIR day-to-day lives the Bennett family are Mom, Dad and four regular teenagers, but when the need arises, they become **The Bionic Six**, a family of super heroes invested with bionic capabilities and dedicated to the use of science for the common good. The half-hour animated series commences at 13.30 on Saturday on METV.

EVENING CLASSICS makes its debut on METV at 20.00 on Sunday with the best in classical music, opera and dance in hour-long, weekly presentations. The first programme in the series will feature both the American Ballet Theatre and the Bolshoi Ballet.

BETWEEN SEPTEMBER 13 - 16, at 23.05, Israel Radio will broadcast on its Second Network and on short wave a series on South American Jewry. The main thrust will be on aliyah and absorption, and will include interviews with former South Americans living in Israel. But there will also be a focus on community life in the two largest Jewish communities in South America - Argentina and Brazil - and the two smallest Jewish communities - Uruguay and Venezuela. The Uruguayans are aliyah motivated, but the Venezuelans are not. Avraham Ben Melech, who covers the Jewish world for Israel Radio, spent three weeks in South America researching and recording segments of the programme, the initiative for which came from Israel Radio chief Gideon Lev Ari.

THE GRAND master of suspense Alfred Hitchcock returns from the dead. Well not quite, but in a computerized version of the original **Alfred Hitchcock Presents** series. Audiences around the world were enthralled by the 359 thrillers which Hitchcock directed for the series between 1955 - 1965. Recast and updated through use of a new colour process, the series uses original footage of Hitchcock himself introducing each and every episode. On ITV, it starts Sunday at 23.20.

THE CUCKOO lays her eggs in another bird's nest and flies away. After the egg hatches and the young cuckoo grows bigger, it pushes the true fledgling out of the nest. This is the basis of the story of a gawky child thrust upon an unsuspecting family. The four-part BBC production **Cuckoo Sister** begins at 17.55 on Monday, on ITV.

THE RAILROADS were among the great contributors to progress in America. Chad Morgan and Joe Geiger, one a cowboy and the other an alcoholic architect, had a dream of building a railroad to transport cattle from Texas to all the small townships along the trail. Not everyone was overjoyed at the prospect. The two men encountered more opposition than they had anticipated. Alan Ladd, Edmond O'Brien and Virginia Mayo are cast in the lead roles in **The Big Country** which will be screened at 14.05 on Tuesday on ETV.

WESTERN CULTURE is supreme. What comes out of Europe and the United States influences the whole world. Even Japan,



'Alfred Hitchcock Presents' this Sunday. Angela Lansbury in 'Murder She Wrote.'



ISRAELI intellectuals and politicians who were interviewed two weeks ago in *Yediot Ahranot* said that they follow with great interest the *Alfred Hitchcock Presents* series. Audiences around the world were enthralled by the 359 thrillers which Hitchcock directed for the series between 1955 - 1965. Recast and updated through use of a new colour process, the series uses original footage of Hitchcock himself introducing each and every episode. On ITV, it starts Sunday at 23.20.

For them, and for other Israelis, there are even better reasons for seeing tonight's movie. *Hello Friend* is a very new film, made in 1986. It shows, in bold colour, the gloomy economic reality in Egypt today, by way of the microcosmos of Cairo's wholesale market. The high cost of living, without cost-of-living adjustments, shortages of goods, the black market, speculation, middlemen's markup and the prosperity of the wealthy at the expense of the poor - all these phenomena find expression in the picture. The main characters are two friends, on the edge of the underworld, who begin to destroy the "Mafia" that rules the wholesale food market, and help the poor peddlers. There is also a love



Sa'id Salah in 'Hello Friend'

story between the heroes and Sausun Badar, who made history when she became the first Arab actress to be boycotted by Saudi Arabia after appearing in the movie *Death of a Princess*. The movie, which was screened on Israel Television, tells the story of a Saudi princess who was put to death because she fell in love with a man, against the wishes of her family.

YA'AKOV LAMDA

which for centuries remained a closed society, has been powerless to resist Western influences. ITV Arabic introduces a 13-part documentary on Western culture at 18.32 on Sunday.

BREEDING thoroughbred horses is still in its infancy in Israel, but the potential is great. In **Agriculture Today** at 18.32 on Wednesday, ITV Arabic takes a look at pure-bred horses in Israel today. In another segment of the programme, Azar Artol, head of the Olives and Tobacco Council and Avraham Singer, an expert on growing olives, will be interviewed about what is happening in their branch of agriculture.

SHE'S APPEARED on both ITV and JTV, as Jessica Fletcher, the widowed writer of crime stories with an uncanny knack for solving real-life crimes. Now, the late Angela Lansbury will be seen at 20.00 on Wednesdays on METV in yet another rerun of **Murder She Wrote**.

IT'S BEEN in the planning stages for months, and finally at 20.02 on Wednesday, the joint Israel-Germany broadcast, with simultaneous transmissions and translation, will be aired. Initiated by Israel Television's youth programme department, it will feature a compare and a five-member youth panel in each country. It will be the first live television debate of its kind in which Israel has participated. The programme **Shalom Jerusalem - Hello Cologne** is expected to be watched by 15 million viewers in Germany.

ANOTHER SERIES already seen by Israeli and Jordanian television audiences is **The Equalizer**, coming to METV at 22.00 on Wednesday. The Equalizer is a retired secret agent who becomes a one-man fighter for justice. Offering his services through a small newspaper advertisement, he aids the victims of the system. Edward Woodward stars as Robert McCall.

CAN JOURNALISM ever be truly objective? Most people think not, and this is borne out in **Medium Cool**, the ITV feature film which will be presented at 22.05 on Thursday. Robert Forster stars as a television cameraman, who after doing a human interest story in Chicago's black ghetto, finds that he can no longer remain uninvolved.

IF YOU have problems baking a chocolate chip cake, tune into ITV Arabic's **Family Magazine** at 18.32 on Thursday and watch Pinna Oppenheimer's step-by-step demonstration. Other items in the magazine include personal testimony on how yoga aids the disabled; a demonstration of the Fast Walk; the latest in hair styles and a leatherwear fashion show.

CYBILL SHEPHERD stars as the glamorous and self-assured Maddie Hayes, forever getting involved in perilous exploits in a new season on **Moonlighting** commencing at 22.00 on Thursday on METV. Shepherd's co-star in the sophisticated detective series is Bruce Willis.

BRITAIN'S FAMOUS MI6 is apparently not quite as good as it is cracked up to be. Otherwise how would Brian Gentlemen, a clerk in the Department of Trade and Industry, have escaped detection when he passed on classified information to the Czech military attaché who recruited him. Channel Four in England has put together a remarkable documentary illustrating how Eastern bloc countries recruit spies in England. Titled **Spying for the Comrades**, the 52-minute programme can be seen at 22.00 on Thursday on ITV.

ENTERTAINMENT

BEST OF SHOLOM ALEICHEM - By the famous Yiddish humorist, written in English by Michael Schneider (Hilton, tonight, 9.30.)

FREE - Express yourself through all kinds of music. Moderators: Gali Miriam Iron. (ICCV, Emek 12, buses 18, 14, 4, Sunday, 8.30)

MELAVE MALKA - The Dvora Yehuda Band. (Mt. Zion Centre, 8.30 p.m.)

TRAVEL AGENT WE HAVE - Singing of song and light patter with Yehuda and Yitzhak Atlas, recounting the Jewish people's 4000-year global history. (Moriah Hotel, Tuesdays, 9 p.m.)

PEOPLE ARE MINE - A hilarious comedy, based on the Book of Ecclesiastes, written and composed by Gadya Ben-Zion. (Moriah Hotel, Tuesdays, 9 p.m.; Hilton Hotel, Tuesday, 9 p.m.)

SHARON - Israeli top rock band. Hard on '60s and '70s. (Rock Café, 92 Tel Aviv, Sundays from 9 p.m.)

ALAL - Sings songs from her album "Molek" and "Forbidden Fruits." (Miksin, Upper Cellar, tonight, 11.45; Tel Aviv, 10 p.m.)

SANDERSON - Presents his new and old show "Rock 'n' Roll Stand Up," accompanied by four musicians and two singers. (Holon, Rinn, 18, 10, T.A., Wohl Amphitheatre, 9 p.m.)

COUNTER - Between Bakli Olier, and Arnie Kaminsky, drums, percussion, Flamenco, Latin American, Afro-Cuban and more. (Tzavta, tomorrow, 9 p.m.)

GEORGE AND JEANNIE - Jeannie Rabin and George Gershwin. (Beit Liessin, Upper Cellar, tomorrow, 9.30 p.m.)

SHINA - Israeli rock band in their new album "Anything's Still Possible." (Tel Aviv, tonight, 10 and midnight)

SHARON - Sings his songs. (Old Jaffa, Tel Aviv, Monday, 9 p.m.)

MUSICALE - Coffee, Art and Music at Horace Richter's. (Jaffa, 24 Tel Aviv, Tel. 03-5462302, Friday, 10.30 p.m.)

100 - Original rock performed by Yehuda, vocalist; Michael Ben Ron, guitar; Yehuda, cello/vocals; Yehuda, bass; Uri Black, drums. With Yehuda Michael. (Beit Liessin, Upper Cellar, Tuesday, 10 p.m.)

JAZZ CELLAR - With Adi Ben-Zion and friends. (Beit Liessin, Upper Cellar, Sunday, 10.30 p.m.)

CLUB - Moderator Yoav Kutner. Recordings plus video at your request. (Tel Aviv, Thursday, 11 p.m.)

WHAT'S HAPPENING? - Yaron Lander reads poetry and Zohar Levy makes music. (Tzavta, Monday, 10.30 p.m.)

YARCONI - Accompanied by Yehuda Michael. (Beit Liessin, Upper Cellar, Wednesday, 9 p.m.)

FILES OF GOLD - Film recounting the story of the Jewish people. (Elit, Tel Aviv, Monday, Wednesday, 8.30 p.m.)

SANDERSON - See T.A. (Ashkezar, Tel Aviv, Thursday, 9.15 p.m.)

COUNTER - See T.A. (Hahkol Region, Tel Aviv, Tuesday, 9.15 p.m.)



'A Doctor In Spite of Himself,' starring Gaby Amrani. (Aliza Auerbach)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem
ISRAELI SINFONETTA BEERSHEBA - Presents "Sinfonetta," a series of three concerts of music that's fun to hear and fun to make. Concert 2: "Meet the Soloists." Conductor: Israel Edelstein. Works by Haydn, Mozart, Saint-Saens, others. (Municipal Conservatory, tomorrow, 9 p.m.)

THE ALBAN BERG QUARTET - Gunter Pichler, Gerhard Schulz, violins; Thomas Kakuska, viola; Valentin Erben, cello. The Austrian string quartet, acclaimed as one of today's leading chamber ensembles and well remembered here for their highly successful 1986 Israel Festival performance, return to give recitals of Beethoven quartets. (Auditorium, tomorrow)

Beersheba
ISRAEL SINFONETTA BEERSHEBA - Presents "Sinfonetta," a series of three concerts of music that's fun to hear and fun to make. Concert 2: "Meet the Soloists." Conductor: Israel Edelstein. Works by Haydn, Mozart, Saint-Saens, others. (Municipal Conservatory, tomorrow, 9 p.m.)

Material for publication must be at the Post's offices in Jerusalem by the end of the Sunday morning of the week of publication.

For last minute changes, and to check if programmes are for subscribers only, please contact box office.



Joseph Mundy's 'It Turns'—now in English. (Shmuel Mizrahi)

Jerusalem

CLEGG AND GUTTMAN - "Simulations" of images of power. (Billy Rose Pavilion, Israel Museum.)

MEDITERRANEAN LIGHT - Very mixed bag of 180 paintings from French museums, assembled by Yona Fischer. Till September 23. (Israel Museum.)

3500 YEARS OF CHINESE CERAMICS - over 350 superb examples from the Sackler Collection. Till Nov. (Sperius Galleries, Israel Museum.)

WONDROUS INDIA - Art and folk art, with dressing up for kids and Indian dancing and puppet shows. Till Feb. (Israel Museum Youth Wing.)

CRUSADER ART - Sculpture and architectural fragments from the Latin Kingdom of Jerusalem. (Rockefeller Museum.)

MEXICAN TEXTILES - Colourful historical review of styles and techniques (Palevsky Design Pavilion, Israel Museum.)

TRADITION AND REVOLUTION - The Jewish renaissance in Russian avant-garde art of the early Twenties. Till October 6. (Nash Gallery, Israel Museum.)

BORIS ARONSON - Designs, decor, paintings and sculpture by late great Yiddish Theatre and Broadway designer. Till October 6. (Cohen Gallery, Israel Museum.)

ISLAMIC JEWELRY - Magnificent and didactic exhibition drawn from international collections. Till Sep. 20. (Israel Museum.)

FELIX NUSSBAUM - Major collection of works by outstanding German-born painter, deported to his death in 1944 after hiding from the Germans in Belgium. Till Oct. 18. (Holocaust Museum, Yad Vashem.)

AHARON KAHANA - A Gideon Ofrit review of an aspect of the late New Horizons pioneer. Till Oct. 13. (Jerusalem Artists House.)

MICHAEL TOUMA, AVRAHAM BEN SHOSHAN, MATI FISHER - One-man shows at the house galleries. Also memorial show of works by PAUL KOERNER. Till Sep. 21. (Jerusalem Artists House.)

RUTH DAMBERGER (1900-1976) - Memorial show of works by noted Jerusalem teacher. Till Oct. 3. (Nora Gallery, 9 Ben Maimon, Tel. 632849.)

IBRAHIM NUBANI - Abstract paintings by Acre-born Bezael graduate. Through Sep. (Fisher Gallery, Mishkenot, Yemin Moshe.)

Tel Aviv area
TREASURES OF THE BIBLE LANDS - The Elie Borowski Collection of ancient archaeology from the Near East. (Tel Aviv Museum, King Saul Blvd.)

SUPREME COURT BUILDING - is shown in its competition stage with accompanying architectural models and texts discussing the alternatives and the decisions. (Tel Aviv Museum, King Saul Blvd., Tel. 257361.)

NEW BEZALEL - The Academy from 1935 to 1955. (Tel Aviv Museum, King Saul Blvd.)

ROSH PINA - A group exhibit in a variety of media. (Artists Pavilion, 9 Ahaziz.)

GIORA KAHANA - Recent etchings. (Tzavta Gallery, 30 Ibn Gvirol, Tel. 250156.)

ITZU RIMMER - Mixed media works on paper depicting the hunt. Till Sep. 17. (Maimad Katan, Proza Bookshop, Dizengoff Centre.)

GABRIEL PALT - Black and white photography. Till Sep. 30. (American Cultural Center, 71 Hayarkon.)

BERNIE FINK - Sculptures, "Stone, Steel, Motion." Till Oct. 2. (Kibbutz Art Gallery, 25 Dov Hoz, Tel. 232533.)

AVITAL RUTH SALI - Paintings. Till Oct. 17. (Yad Lehanim, 30 Arlozoroff, Petah Tikva, Tel. 9223450.)

SUMMER SHOW - Lavi, Koren, Kupferman, Alim, Stielner and others. Till Sep. 16. (Sara Levi Gallery, 10 Pineles.)

BONNIE TOLCHINSKY - Organic oriented sculptures. Till Sep. 17. (Analia Ariel Gallery, 38 Ben Yehuda, Herzliya, Tel. 052-54017.)

ARNON BEN DAVID - Recent works. Till Sep. 30. (Dvir Gallery, 26 Gordon, Tel. 232003.)

CHAGAI AND NURIT WOLOVITZ - Paintings and ceramic sculptures respectively. Till Sep. 26. (13/2 Gallery, 13 Hadassah, Jaffa, Tel. 839652.)

YITZHAK JACOBS - Recent works. Till Sep. 29. (Tova Osman Gallery, 100 Ben Yehuda.)

MENACHEM EREZ - Recent paintings of a colourful nature. Till Sep. 23. (Tiroche Gallery, 25 Gordon, Tel. 249623.)

ANTOBY BASIN - Low-key lyric canvases. Till Sep. 21. (Chelouche Gallery, 14 Chelouche, Tel. 600945.)

GROUP SHOW - Including Borokovsky, Romberg, Reeb, Abramson and others. Till Sep. 23. (Artfact Gallery, 43 Nachmani.)

OSIAS HOFSTATTER - His familiar and images in mixed-media on paper. Till Oct. 5. (Mishkan Lomamat, 31 Hartzfeld, Holon.)

ROSA AND ARIE DOBRON COLLECTION - of Israeli art by 75 painters and sculptors. Opens Sep. 30. (Yad Lehanim Museum, Petah Tikva, Tel. 9371313.)

DEGANIT BREST, TZIBI GEVA, MICHAEL NEEMAN AND YASCHA CHIRINSKY - Recent works. (Julie M. Gallery, 7 Glikson, Tel. 295473.)

YISRAEL KAUFMAN - Watercolours. Opens Sep. 15. (Shai Danon Gallery, 42 Frug, Tel. 228814.)

BITAN ZEKTER - Paintings. Till Sep. 23. (Bograshev Gallery, 60 Bograshev, Tel. 293429.)

RAFAEL ABACIS - Calligraphy and illumination on parchment. Till Sep. 27. (Safrai gallery, 23 Gordon.)

ELI SHAMIR - Painting and objects. Till Sep. 29. (Maimad Visual Art Gallery, 27 Pinsky, Tel. 294374.)

JAN REICHWARTER - Recent paintings. Till Oct. 8. (Ephrat Gallery, 21 Gordon, Tel. 237624.)

Haifa/North

URI LIFSHTITZ - 100 drawings and etchings which are destined to be hung on the walls of the Iscar factory at Tefen illustrating the subject "Man and Machine," or "The Lost Honour of Labour." Till Oct. 31. (The Open Museum, Industrial Park, Tefen, Tel. 977977.)

NOAM RABINOWITZ - "Kumi Hill", sculptures located in the hills overlooking the museum. (Mishan L'Omanut, Ein Harod, Tel. 06-531670.)

ELI YEHESKELI - Impressive watercolour landscapes. Also RALA WIGDOR - melodramatic oils. Till Sep. 23. (Artists House, Haifa, Tel. 522355.)

Rock, etc. Gilead Limer

AT FIRST there were his brothers, the Jacksons, who made good music together. Some even played musical instruments. They were young, cute and adept at stealing audiences' hearts.

But it was the youngest brother, six-year-old Michael, who would be the greatest "thief." He was the lead singer of the group, and had such charm that he quickly became a star, overshadowing his elder brothers.

Today, Michael Jackson is a multi-millionaire and one of the world's most popular and successful singers. At 28, he still possesses the charm and talent that he had 22 years ago. True, his appearance has changed somewhat, due to maturity and plastic surgery, but he is still a very youthful character.

Jackson has now begun his latest and largest concert tour, and with a new album on the market, he is out to conquer the world. In the process, Jackson is quite likely to turn up in Israel.

This young performer seems to have a fixation on youth. Plastic surgery, which was performed several years ago on his then large nose, seems not to have been enough for Jackson, a fanatic where his appearance is concerned. During the past four years, which have been rather

quiet for him, Jackson has been undergoing further plastic surgery in order to retain his youth, including a process to lighten the skin on his face.

There is a costly treatment but the expense does not seem to worry the singer. He has money, lots of it, and does not hesitate to spend it. Among his more recent purchases have been authentic Egyptian mummies and the copyright for songs written by The Beatles.

Jackson's new world tour will cost a bundle as well. The *Bad* tour, which accompanies his latest album on CBS records, *Bad*, and will cover over 80 countries, will reportedly be one of the most expensive music productions ever. Apart from the normal costs, including equipment, standard promotion and transportation, much money has been spent on every detail of the tour, which is due to run for over a year. The promotion for the *Bad* tour is by no means standard. A multi-million dollar contract has been drawn up between Jackson and Pepsi-Cola, each planning to promote the other for the duration of the tour. Millions of dollars have been spent on TV and radio promotion, as well as huge posters which will be hung in most of the tour's destinations.



JACKSON'S WORLD

The tour has been planned with military precision, and some destinations are already known. Jackson is currently touring Japan and Australia, and from there, he will proceed to the United States. Jackson's European tour which will follow in 1988 is now in the planning stage, and no dates have yet been set. But it will most likely include a visit to Israel.

Michael Jackson has become an integral part of world show business today. His 1983 album *Thriller*, which sold over 38 million copies worldwide, proved a turning point in his career. True, he was a star before *Thriller*, but afterward, he matured, becoming a superstar and a businessman, someone who spends a great deal of money to make his public appearances perfect.

It is expected that his new album *Bad*, and the *Bad* tour, will be more successful than *Thriller*. The world is waiting for Michael Jackson to conquer the world again.

GET YOUR sleeping bags, picnic baskets, six-packs of beer and other paraphernalia ready, because you are invited to join the fun at the Jacob's Ladder Folk Festival one week from today. The trip to Horshat Tal, north of Kiryat Shmona is long, but the journey will certainly

be worth while.

Festival organizer Menachem Vinegrad is already stacking the hay around the stage, where next Friday traditional music will be played, and he is making sure that all festival-goers, this year get a lot more for their money.

The Jacob's Ladder Folk Festival has become an annual tradition for Vinegrad, who believes that there is a lot of musical potential and talent hidden among many folk singers and musicians in Israel.

This year's festival, unlike those of previous years, will not be held at Kibbutz Mahanayim. Not only does the new festival venue offer more recreational facilities for festival-goers, but it has greater potential for larger and more exciting festivals in years to come.

A large host of artists will be present at the festival including The Taverners, The Drums Up Front, Black Velvet, Shelly Yamini, and mime artist Julian Chagrin. The folk group White and Blue Grass and Jerusalem blues singer Ted Cooper will be absent, but a lot of new talent is expected to be at the festival, and it shouldn't be missed.

Tickets will be available at the gate on the evening of the festival, this Friday. The event is due to begin at 6:00.

The art scene

Tel Hai, Kumi Hill

Angela Levine

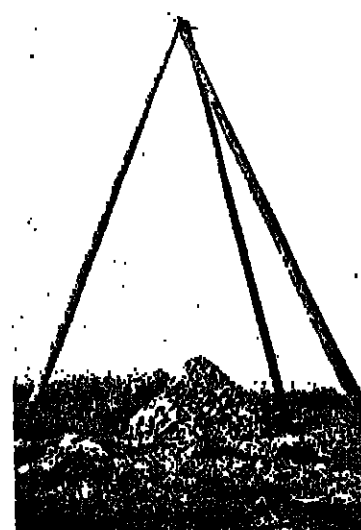
THIRTY-FOUR ARTISTS from Israel and abroad are currently putting final touches to sculptures and environmental pieces which are to be shown at a contemporary outdoor art meeting at Tel Hai, in the Upper Galilee, between September 22 and 25. Two previous events of this kind (Tel Hai '80 and '83) were curated by local art critic Amnon Barzel (now director of the Museum of Modern Art in Prato, Italy). The present meeting, which will include drama, music and dance, has been placed under the curatorship of Belgian art historian Florent Bex, director of the new Mooka Museum of Modern Art, Antwerp. (No catalogue is yet available. Some information on specific events is obtainable from the offices of the Tel Hai Art College. Tel. 06-943731.)

UNDER THE auspices of Mishkan Le'Omanut, Ein Harod, Noam Rabinovitz, one of the younger participants in Tel Hai '83, has recently set up his own sculptural trail on

"Kumi Hill," a rocky promontory above the Museum of Art, facing the Gilboa mountains and overlooking the whole Ein Harod valley.

Until now, Rabinovitz's sculptures have appeared almost indistinguishable from those produced during the last decade by a number of other talented, mainly kibbutz, artists, all characterized by the use of materials found in their immediate environment (e.g. dolomite and basalt stone, wood, especially olive) and fashioned into simple structures resembling sacrificial sites or archaic implements. The approach may be seen as a direct link with concepts realized earlier by the late Yitzhak Danziger concerning Man's relationship with his Land, *makom* (sacred place), legend and ritual.

Although many of the sculptures on "Kumi Hill" can still be viewed, if one wants, in this light, Rabinovitz reveals here an increasing preoccupation with the topography and geology of a site, rather than its man-orientated connections with history and archeology. Large angular structures on the hill, in metal and wood, can be likened to rustic



Noam Rabinovitz: Installation at Kumi Hill, Ein Harod.

look-outs, others resemble giant picture frames which encapsulate a portion of the surrounding majestic landscape (a device much used in Europe over a decade ago). Salient features in the region, either in the valley, or on the hill, are echoed through positioning or by some decorative detail. Thus, for example, the curving forms of windswept pine

trees are echoed in metal hoops attached to individual stones.

Intrigued by the presence of dry wells and small caves running beneath the rocky plateau "Kumi Hill," Rabinovitz has initiated their course by laying down long pipes on the surface of the earth, or, taking single basalt blocks, has emphasized their natural indentations and surface-channelling by adding rows of metal "teeth" extracted from some defunct agricultural implement. In this area, limestone lies sandwiched between two layers of basalt, a juxtaposition which the artist has exploited in various cone-shaped structures formed from the intermingling of different sizes, shapes and colours of the two stones. These mounds form topographical markers or, together with long stone slabs, act as directional signposts pointing out the west-east axis of the sculptural trail.

Despite the fact that great care and precision, as well as an intimate knowledge of the site, has gone into building up individual works, the project, as a whole, fails to provide a sufficiently forceful statement. Gentle landscaping and some delineation of the site, plus better access paths, would not spoil the natural beauty of this place, but could help harness the rather rambling character of Rabi-

Eli Yeheskeli: watercolour

novitz's work to a more striking visual entity.

RALA WIGDOR'S first show in oils is characterized by an over-melodramatic choice of figural subject-matter which her present limited painterly technique cannot handle. On occasion, beneath heavy brushwork and oppressive colour, one glimpses in the simpler works a certain facility for expressive portraiture. At the same venue, Eli Yeheskeli (b. Haifa 1942), graduate of the Bezalel Academy and further courses in Amsterdam and West Berlin, makes an impressive debut with a set of crisp watercolours washed in a soft European colour-palette. A few are marred by over-strong blues and purples, but the majority are harmonious semi-abstract distillations of detail found in local landscape (boats, rocks, old buildings), which appear pierced and fragmented by surrounding shafts of light. (Artists' House, Haifa.) Till Sep. 23.

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Beth Hatefutsoth

The Nahum Goldmann Museum of the Jewish Diaspora. Visiting hours: Sun., Mon., Tues., Thurs. 10 am - 5 pm; Wed. 10 am - 7 pm; Fri. closed. Sat. 10 am - 2 pm (no computer services on Saturday). Visits to the Photo-Archives by appointment only. Guided tours must be pre-arranged in advance (Sunday - Thursday, between 9 am - 1 pm).

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EXHIBITION
1. DAVID BEN-GURION AND THE JEWISH PEOPLE - In the Lady Sarah Cohen Exhibition Hall.

EVENTS
1. Screening of the film "Forbidden," based on the book "The Last Jew in Berlin" by Leonard Gross. Director: Anthony Page. Actors: Jacqueline Bissel, Jorgan Froeh-Sunday, September 13, 1987, at 7:00 pm.

Tickets: NS 5; for members of the Association of Friends NS 4.
2. Screening of the film "God, Man and Satan." The story of the Jewish Faust, based on a play by Yacov Gordin. Director: Joseph Seiden. Actors: Michael Michaelasu, Gustav Berger, Berta Gersten. The film is in Yiddish with subtitles in English. Tuesday, September 15, 1987, at 7:00 pm.

Tickets: NS 5; for members of the Association of Friends NS 4.
3. Screening of the film "Sophie's Choice," Brooklyn, N.Y., 1947. The relationship between a young writer, a Polish woman, who survived the concentration camps, and her intellectual Jewish lover. Director: Alan J. Pakula. Actors: Meryl Streep, Kevin Klein. The film is in English with subtitles in Hebrew. Wednesday, September 16, 1987, at 7:00 pm.

Tickets: NS 5; for members of the Association of Friends NS 4.

For sale at Beth Hatefutsoth's new shop: Special gifts * Modern Judaica * Museum's publications. A special illustrated calendar for 1987/88 featuring: Old Hebrew Manuscripts.

The calendar was produced in cooperation with Turnovsky's Art. The calendar may be purchased at the Museum's shop or ordered by mail through the Public Relations Department, Beth Hatefutsoth, P.O. Box 30059, Tel Aviv 61392. Please enclose to the mail order a check payable to Beth Hatefutsoth Price: NS 25; for members of the Association of Friends NS 10. Postage: NS 1.

Beth Hatefutsoth is located on the campus of Tel Aviv University (gate 2), Klausner St., Ramat Aviv, Tel. (03) 425161. Buses: 6, 13, 24, 25, 27, 45, 46, 74, 79, 86, 374, 572, 604.

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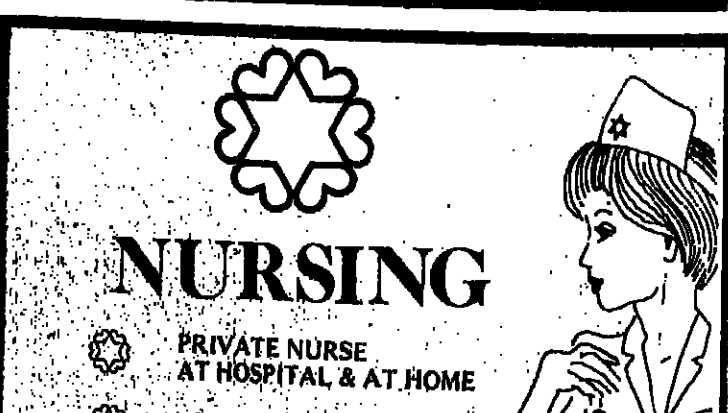
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THE JERUSALEM POST MAGAZINE

FRIDAY, SEPTEMBER 11, 1987

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REST

The art scene

Kahana's ram

Meir Ronnen

GIDEON OFRAT'S eighth show featuring an early Israeli artist deals this time with an aspect of the work of a New Horizons pioneer, Aharon Kahana (1905-67): the 'riddle' of the horned animal that appears in the cypher-like designs in Kahana's 'Sacrifice of Isaac' and pastoral motifs of the Fifties.

On view are paintings on canvas and paper, preparatory pencil sketches and some often delightful ceramics displayed in an ingeniously improvised showcase.

Ofrat points to Attie and even Middle Bronze sources. But Kahana also owes a great debt to the linear work of Paul Klee and to some of the mannerisms of Picasso. His vertical, formalised cyphers for figures also contain ideas that range from Henry Moore to Abramowitz and which were part of the common currency of New Horizons art in the Fifties.

Kahana derived his strength from his ability to keep matters to a well-controlled minimum. The best oil on view, an abstraction of the 'Sacrifice' theme, is a good example of both his sensitivity and 'soul.' Most of the exhibits are courtesy of Beit Kahana, Ramat Gan.

AT THE same venue, Avraham Ben Shoshan (b.Morocco 1935, here since 1942), a graduate of Bezalel's applied graphic design department ('65), shows landscapes that are overly graphic-designerish. Highly skilled, Ben Shoshan has created successively abstract works that evoke mannerisms of Georges Mathieu, Nicholas de Stael and Robert Motherwell. Colours seem arbitrarily chosen and don't always harmonise.

Also at this venue are a series of huge and largely figurative oils by Mimi Fisher (b.Jerusalem 1957) a sometime Bezalel student ('83-83). Fisher's signature is the calculated drip, which veils many of his works to give obscure atmosphere. He deals in crowd scenes - religious funerals, religious demonstrations and a stark army burial. Though marked by a certain clumsiness, Fisher's work nevertheless has a certain power deriving from his obvious energy. Accompanying drawings of people rendered in pencil are accomplished but stiff.

In the adjoining galleries, a memorial show of semi-expressionist works by Paul Koerner (b.Budapest 1909, died here 1983) fails to generate interest. His compositions are static; an exception is the lively and nicely painted impression of a carousel.

Downstairs, Michael Touma (b.Haifa 1956) shows neo-expressionist paintings that look, for the most part, like the work of a naive; several are quite strong because of their high colour and schematic representation of the 'sitters.' Touma was trained in East Germany at the Academy of Dresden between 1974-77. (Jerusalem Artists House, till Sep.21.)

A MEMORIAL show of paintings on canvas and paper by a noted Jerusalem art teacher, Ruth Bamberger (1900-76), contains no surprises. Bamberger's rather decorative landscapes eventually evolved into a form of abstraction but without losing their pretty-pretty quality. Her approach was ideally suited to her attractive bakiks, none of which are on view here. Born in Switzerland, the artist came here in 1934 and studied under Steinhart,



Aharon Kahana: pot with ram motif (Jerusalem Artists House).

Ibrahim Nubani: painting (Fisher Gallery, Yemin Moshe, Jerusalem).

Aschheim and Ardon. (Nora Gallery, 9 Ben Maimon, J'em, till Sep.21.)

IBRAHIM NUBANI (b. Acre 1961) is a graduate of the Bezalel ('84) where he studied rationalist methods of composition under Reuven Berman. His debut in the capital consists of large canvases that adopt a method of abstract painting that harks back to Hans Hoffman, in that it consists of hard-edge geometric areas of flat, high colour painted over a gestural abstract-expressionist ground. The intermediary 'layer' consists of a faint grid of coloured lines within which Nubani constructs and occasionally combines his rectangles and triangles of different colours. The one that works best is located to the immediate left as you enter the gallery. The leaflet accompanying the

show carries a cutout photo of the artist wrapped in wire fencing; a reference, no doubt, to his being a member of the Arab minority. He writes of painting as independence, 'separate territory,' but his work is not political; it deals with the essential problems of painting. (Fisher Gallery, Mishkenot, Yemin Moshe.) Through Sep.

CAVEAT EMPTOR. The Aika Brown Galleries out in the Talpiot Industrial Zone are not always open during the advertised hours and I have thus failed to see the last few shows there.

Tales of two cities

WE HAVE just received two books devoted to Ivan Schwabel's series of

paintings 'Tel Aviv, Tel Aviv' (Modan, Tel Aviv, 96 pp., with more than 120 illustrations in colour) and his earlier 'The Arena of Jerusalem' (Adama Books, New York, 125 pp., with all the reproductions in full colour). Both exhibitions of these oils have been written up at length in *The Post* but Schwabel's personal notes to them, published as part of his journal, far from confusing issues, help to clarify them and his working methods; they are in any case an entertaining addition to his pictures, some of which look more impressive in these books than they do in real life. But looking at them again, I didn't feel bored for a minute. In any case, many of them are a sheer *tour de force*. In 'Tel Aviv, Tel Aviv,' you will recall, Schwabel sees life via the early movies; in 'Jerusalem,' via the heroes and heroines of the Bible.

Idealist idols

Gil Goldfine

ARNON BEN-DAVID graduated from Bezalel's Department of Fine Arts in 1977 and received an M.F.A. from Hunter College (NYC) in 1983. His solo show in Israel is a sensitive appraisal, in a unique manner, of art as an idolistic object, art as ornament and art as a vehicle for joining concrete design to social and ethical ideals. Ben-David uses a modular four centimetre square as a geometric field for building raw plywood relief and filigree abstractions, onto which cryptic or newsworthy messages are tacked or multi-frame constructions are built to act as horizontal *stela*e for the installation of acrylic action paintings. The works on view are an interesting combination of intellectual content, concerned compositional design (of a neo-plastic order) and meticulous fabrication, all three forging into one clear statement where the message is about art as much as it is about the elements that go into making art. In one or two instances Ben-David confuses issues and degrades matters by inserting anti-humanist slogans into pure decoration.

Because Ben-David's panels are so firmly esoteric, lacking any form of narrative content or expressive sentiments, it is vital to immerse oneself in the work's temperament,

to stand quietly and before the Zen altar until absorption of the visual 'correctness' takes place. (Dvir Gallery, 26 Gordon, Tel Aviv). Till Sep.30.

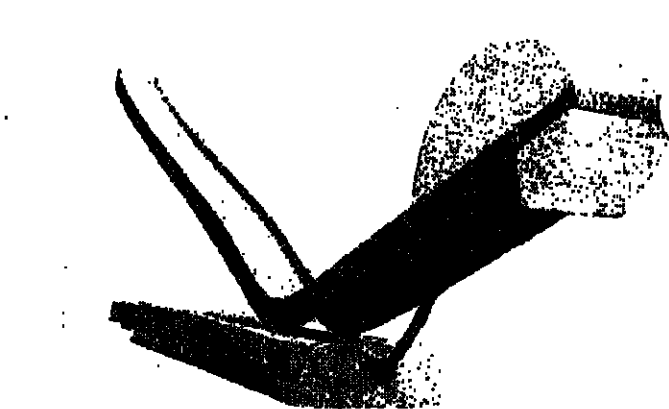
SOUTH AFRICAN-born Benny Fink here since '62) shows several large, earth-oriented sculptures that are massively organized yet possess a kinetic twist. Roughly chipped slabs of poured concrete or grey granite act as the piled or braced or rusted Rube Goldberg assemblies. In each work the spectator must touch, crank or use a hand lever to set the sculptural springs and counterweights into motion, resulting in a see-saw pendulum effect. Satisfaction can be derived from Fink's dimensional designs without having to investigate the kinetism, which at the best of times is ponderous and spatially symmetrical. Once the movement begins the cadence becomes hypnotic, plodding slowly along like a dinosaur in the bush. Although the sculptures are big their comparative motion, an integral part of their reason for being, is disappointingly weak and dull. Fink's desire to achieve two goals (stable and energetic) leads to little success in either. (Kibbutz Gallery, 25 Dov Hoz, Tel Aviv). Till Oct.2.

THE RUSSIAN émigré painter (1981), Antoly Basin unites the



Arnon Ben-David: plywood relief and filigree panel (Dvir Gallery, Tel Aviv).

brooding darkness of an Orthodox icon with the considered gestures of Matissean line to describe nude female figures, most of them idyllically posed in endless space, while others strike more plebeian positions amidst the narrow confines of tables and chairs. Unaffected by our harsh Mediterranean light, Basin's reduction of rendered figures are toned deep orange-brown then set against even deeper layers of amber, red-brown and cool blacks. His line



Benny Fink: 'Stone, steel, motion' (Kibbutz Gallery).

maintains a sense of volume despite the wispy elusiveness of its character. The arabesques and arcs reach out toward the pictures' edges, a device that helps the descriptive aspect of the anatomical gesture counterpoint against the sharp rectangular picture-plane and edge. (Chelouche Gallery, 14 Chelouche, Neve Tzedek, Tel Aviv). Till Sep.21.

ALL OF Gabriel Palli's black and white photographs were shot within a two-mile radius of his home, Kibbutz Hazorea, in a realistic manner with no attempt to be personal, romantic or overtly experimental. Weeds, streams, cloud formations, long valley compositions and several portraits are all taken outdoors using available light. One can admire Palli's technical skills, as he apparently spends hours in the darkroom to produce just the right tones and

textures, but he is a prosaic photographer who is literally being held captive by his surroundings. (American Cultural Centre, 71 Hayarkon, Tel Aviv). Till Sep.30.

PAINTING A massive, megalithic looking geometric polygon in the centre of his abstractions provides Menachem Erez with a central compositional element around which he spirals and cross-cuts fields of colour, 'constructed' from countless meteoric splashes of dots and dashes. White line defines the walls of the central fortress as a transparent echo of the mass. Most of his coloured showers are tinted in cool spectrums that lie back, while warm slashes cut across the surface and disappear off the edge, bring the entire picture plane forward again with their earthy oranges and red tones. (Tiroche Gallery, 25 Gordon, Tel Aviv). Till Sep.23.

Marketing with Martha

THE HOLYDAYS are also approaching and we cup ourselves with information about new products and services. Many of them relevant to the season.

Sabbath and holiday candles, for instance, do not have to be the familiar white, smooth ones, the *kashrut* department of the Tel Aviv Rabbinate assures me. It is perfectly all right to use the new ones made of pure beeswax and just introduced to the chain stores by an American immigrant. Called 'Honey Candles' from the Land of Milk and Honey, they are tall and honey-coloured, have a beehive texture, and give off a honey scent. They have just gone on sale at the Super-Sol/Hypercol stores and at the small Co-op Supermarket chain in the Herzliya area, for about NIS 5.50 to NIS 6. per pair of candles in a protective clear-plastic package. At gift shops, they sell for more. These prices are far higher than ordinary white paraffin Sabbath candles, which cost less than 65 ugorot for a multiple-candle box.

The Honey Candles are part of a line called Aliyah Products, developed by Ben Rosenberg, who settled in Herzliya from upstate New York, where he was in a different line altogether - he was owner of a regional newspaper called *The Country Courier*. The candles were designed by another American immigrant, David Skolnick, who had made beeswax candles in California. They are made by hand, and are said to burn for four hours.

The product is aimed at the tourist market as well as the local public, and at Christians as well as Jews. Some export has begun, both to Europe and to the U.S. Large orders can be made in colours other than the natural-honey shade sold here. Aliyah Products' address is P.O.B. 30877, Tel Aviv.

WINE is a holiday staple and our largest winery, Carmel Mizrahi, has come out with two timely innovations. Its bubbly wine made under licence from Boscia of Italy now comes in a peach-flavoured version, called Peachcane in English and *Bacca Afarek* in Hebrew. My first reaction, when we tried it at table, was that it is overly sweet. But then my colleague Ruthie Kenan, who writes a food column for *Mitariv*, suggested it should not be considered a table-wine at all, but should be served as an aperitif or as a sipping wine on a hot evening. She serves it well-chilled, with a slice of fresh peach and a mint leaf for decoration.

The peach-flavoured wine, Carmel's management assures me, should be considered as true grape wine for ritual purposes and should receive the usual blessing, *Borei pri ha-gafen* (Creator of the fruit of the vine). The ingredient-listing on the bottle reads 'grape wine with peach and other natural fruit flavours.'

The head of the Religious Consumers' Organization, Rabbi Arye Levkowitz, tells me that the custom for Ashkenazim to make the wine blessing over any beverage which contains at least 17 per cent grape wine, the Sephardim only if it contains 50 per cent or more grape wine.

The new Peachcane carries a maximum retail list-price of NIS 7.99 for a 750-ml. bottle.

Carmel's other innovation this season is individual-portion bottles for several of its wines, including the peach-flavoured one. These are intended mainly for hotels and restaurants, but a trial sale to the general public for home use is being

HOLY DAZE

conducted at the Hyperco-op in Bat Yam and the Co-op Supermarket in Eilat. The single-portion bottles contain 187 ml., which is somewhat more than the average wine-glass holds. When available at consumer outlets, they sell for NIS 1.99 for white and rose Fantasia, NIS 2.19 for the peach wine.

Because these are bubbly types, with CO-2 gas, there is a decided advantage to the small bottles, since the carbonation does not keep well in a large bottle once opened. (A full-sized bottle of 750 ml. of Fantasia costs NIS 4.99.) The new little bottles can be found at some Tel Aviv area delicatessen shops too. For the restaurant trade, there are also individual bottles of Sauvignon Blanc, Emerald Reising, and Cabernet Sauvignon Select.

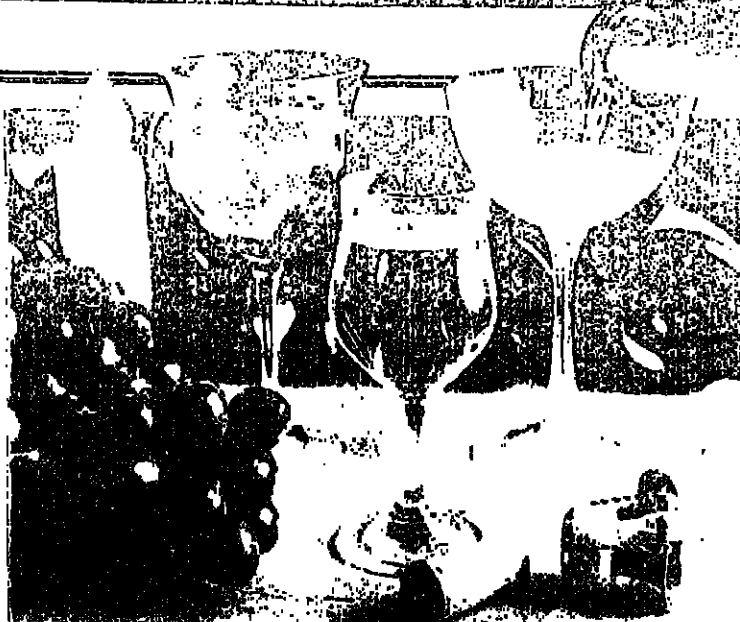
ELEGANT STAINLESS-steel pots and pans from Germany, of the Fissler brand, have just been put on the local market by a major import-export company, Conser Impex of Givatayim. While I do not question the quality or aesthetic appeal of these cook-and-serve pots with glass lids, I question the timing of bringing these to our market at this time of difficulties at Soltam, the company for arms and ammunition which also has a division for stainless-steel housewares.

Soltam tells me that nearly 10 per cent of its total workforce of 1,000 at Yokneam is normally deployed in making housewares. With nearly half its workers on forced vacation or in retraining programmes because of reduced arms orders, Soltam confirms it could redeploy at least a few of them in making pots and pans, if sales of these were to rise. (The slogan might be, 'Beat your swords into saucepans.'

Of course, it is a free country and free trade is desirable. Nevertheless, consumers might wish to exercise their right to make a shopping choice on patriotic grounds as well as economic ones. In this case, the economic factor may be sufficient to deter most people from buying the Fissler pots and pans, which range in price from NIS 130 for the smallest saucepans to NIS 190 for the largest one available, which isn't all that big (just over five litres).

The line is sold only at giftware chains such as Class (ironically owned by Koor, as is Soltam), Patio and Chava-Ya. The importing firm's own marketing manager, Michael Weinstein, admits that the retail prices are too high, but he blames this on the high markup of 100 per cent, which he says these chains insist on taking. If Fissler housewares are eventually sold through house-pieces, as he hopes, a pot selling in a shop for NIS140 could sell for only NIS100.

Those who promote the Fissler



line say its advantages are handles and knobs, which are metal, yet do not get hot in ordinary cooking (so-called 'cold metal' handles), and which supposedly never need replacing; tempered-glass lids, as strong as a car windscreen, with a see-through function (except that they get steamed up in cooking, Weinstein admits); thick, triple-layer bottoms for even heat distribution; a waffle-like interior base in the frying pan to permit frying without fat or oil; and pots more than normally suitable for cooking dripping wet vegetables without adding extra water (the 'waterless' cooking method). The Fissler products come with a year's guarantee.

The Fissler company of Germany boasts of being more than 140 years old. Soltam of Yokneam cannot match that, but it has been making quality stainless-steel pots and pans long enough to have mastered the art. It began more than 25 years ago, after purchasing the necessary knowhow from the leading American manufacturer in this field, Farberware. Soltam takes pride in the fact that, apart from adding to its line, it has not needed to make any basic changes in its production methods or designs since it began with the Farberware formula.

Soltam pots and pans come in a wide range of sizes from a one-and-a-half-litre saucepan with lid for about NIS 26 to a new 16-litre pot for large families at NIS 94, which is very big indeed. (My largest pot is 10 litres and the soup we make in it for seven people for Shabbat lasts well beyond it.)

SOLTAM's marketing manager, Avi Kiselev, says one advantage of buying locally-made pots is that they are designed with Israeli cooking habits in mind. Israelis, he says, tend to prefer pots which are low and wide, to accommodate such dishes as gefilte fish, stuffed vegetables, and pot roasts, whereas the American penchant is for taller, narrower vessels. American pots generally have long handles, so they can be hung on the kitchen wall. Here, the preference is for pots with a pair of short handles.

Handles are a sore point with local cooks, because the hard-plastic handles sometimes crack or break off, and so occasionally do the knobs on the lids. In this respect, Soltam argues, the consumer is better off with a locally-made product, because replacement parts are readily available. Soltam maintains service stations throughout the country, the main one being at 5 Reh. Hechshmal in Tel Aviv, with addresses of others available by phoning 03-625165.

It had long surprised me that Soltam makes only one pattern of cook-pots, since so many of our house-

hold Oberson patterns are sold as individual pieces or as sets, and they cost less, being 25 per cent costlier than Kitan's non-designed linens. As sets, either pattern costs NIS 169 for the combination with a double sheet and double duvet-cover and NIS 224 if you want the fitted-type double sheet and a pair of single duvet-covers. Each set has two pillow cases.

AS SOME OF you have read, *The Post* is in the process of going computerized, and I have become increasingly aware of products geared to the computer age. One of these is a recent import from England called a 'Thingy,' a plastic paper-holding arm, which is affixed to any computer terminal by a Velcro strip. The idea is to create work space out of thin air, since papers to be copied can be hung up instead of spread out on a desk. And the papers are at eye-level, parallel to the computer screen.

The Thingy reached our market because English-speaking immigrants heard about it on a BBC programme on new inventions and wrote for more details. Cynthia and Stanley Shapiro settled here from Northern Ireland seven years ago, and must find life in Ra'anana refreshingly peaceful compared to Belfast. Their word-processing company called Danly Office Services sells the Thingy by mail for NIS 25, plus one shekel for handling, from 7072 Rambam, Ra'anana, tel. 052-450416. One must specify a left- or right-handed version of the gadget; the left-handed is aimed at languages which read from left to right, such as English, while the right-handed version is better suited for Hebrew and Arabic typists.

INSTANT COFFEE of different brands are usually not too different. Therefore, I had a pleasant surprise when a new instant called Muster Blend, from General Foods of England, proved to be different indeed. Its secret is the mixture of 10 per cent instant granules, with the 90 per cent instant granules. This infuses a distinct flavour of 'real' coffee, and there are even some muddy grounds in the bottom of the cup! The manufacturer says you get best results if you do not pour the water at boiling point, but let it stand a minute or two first. The cost is quite steep - NIS 8.13 at Super-Sol for 100 grams, compared to NIS 3.13 for a similar quantity of Elite's agglomerated 'Gold' instant.

TODAY'S POST came with a brown paper bag ear-marked for the Super-Sol/Hypercol's 'Happy Holiday for the Elderly' campaign. It is being conducted in conjunction with the Amit volunteer association, and *The Jerusalem Post's* Forsake Me Not Fund.

Consumers are asked to fill the bags with non-perishable groceries and leave them next week at any branch of the chain, for distribution to the needy elderly on the eve of Rosh Hashana. A list of suggested items is printed on the bags, and if the goods are purchased at Super-Sol/Hypercol, the store's profits will also be donated to the campaign.

On a similar note, the Libi foundation for soldiers' welfare and education has made up a large quantity of plastic shopping-bags with handles, which will be sold at various supermarkets for one shekel, in place of their ordinary shopping-bags. The proceeds will go to Libi.

MARTHA MEISELS

Cinema

JERUSALEM BEIT AARON Tel. 247507 Fri. 2:30 Woody Allen - A Midsummer Night's Sex Comedy; Fri. 4:30 Joshua Tannen And Now; Fri. 10:10 The Outsiders; Fri. midnight Ruffians People; Sat. 8:15 Little Shop Of Horrors; Sat. midnight Monty Python - And Now For Something Completely Different EDEN Tel. 223629 4th week; Sat. 9: weekdays 4:30, 7:30, American Ninja III EDISON Tel. 221444/5 2nd week; Sat. 9: weekdays 4:30, 7:30 Assassination HADIRA - CINEMA EMPIRE Closed due to renovations ISRAEL MUSEUM Tel. 698213 Fri. 2: Sat. 9:30 Ang Vang; Thur. 7: 9:15 Koyaanisqatsi JERUSALEM THEATRE Tel. 667187 Sat. 8:15; weekdays 7:15, 9:30 The Decline Of The American Empire; Rouse Daisler KPIR Tel. 242523 3rd week; Sat. 9: weekdays 4:30, 7:15 The Secret Of My Success MITCHELL Tel. 227950 2nd week; Sat. 9: weekdays 7: 9:15 Man In Love ORION Tel. 234176 Sat. 9:15; weekdays 4:30, 7: 9: Arizona Baby ORION OR 1 Tel. 222614 Sat. 9:15, 11:15; weekdays 4:30, 7:15, 9:15, 11:15 Don't Give A Damn ORION OR 2 Tel. 222914 Sat. 9:15; weekdays 4:30, 7:15, 9:15 Never Too Young To Die ORION OR 3 Tel. 222914 Sat. 9:15; weekdays 4:30, 7:15, 9:15 Always; Sat. and weekdays 11:15 p.m. Fritz The Cat ORION OR 4 Tel. 222914 Sat. 9:15; weekdays 4:30, 7:15, 9:15 Making Mr. Right; Sat. and weekdays 11:15 p.m. Megaphone ORION OR 5 Tel. 222914 Sat. 9:15; weekdays 4:30, 7:15, 9:15 Coca Cola Kid ORNA Tel. 224733 12th week; Sat. 9:15; weekdays 4:30, 7: 9: Late Summer Blues RONI Tel. 234704 Sat. 9:30 p.m.; weekdays 4:30, 7: 9: Black Widow SEHADAR Tel. 633742 Sat. 9:15 p.m.; weekdays 7: 9:15 Radio Days TEL AVIV BEIT LIEBSON Tel. 216623 Fri. 2:30, 11:30 p.m.; Sat. Mon. Thur. 11:15; Sun. Tue. Wed. 9:30, 11:15 Monty Python - Yellowbeard BEN-YEHUHA Tel. 222756 3rd week; Fri. 9:45 p.m., 12:15; Sat. 7: 9:30; weekdays 4:30, 7: 9:30 Hanol Hilton BETH HATSEFUTSOT Sun. 7 p.m. Forbidden; Tue. 7 p.m. God, Man And Satan; Wed. 7 p.m. Sophie's Choice CHEN 1 Tel. 282288 Israel Premiere; Fri. 10 p.m., 12:00; Sat. 7:40, 9:55; weekdays 5: 7:30, 9:50 Blind Date; Sat. 11 a.m. 20,000 Leagues Under The Sea CHEN 2 Fri. 9:55 p.m., 12:15; Sat. 7:35, 9:50; weekdays 5: 7:25, 9:50 Angel Hunt; Sat. 11 a.m. Bambi CHEN 3 10th week; Fri. 10 p.m., 12:20; Sat. 7:40, 9:55; weekdays 5: 7:35, 9:55 Outrageous Fortune; Sat. 11 a.m. Dumbo CHEN 4 Fri. 10 p.m., 12:20; Sat. 7:30, 9:55; weekdays 11 a.m., 2: 5:30, 9:50 Lethal Weapon; Sat. 11 a.m. Robin Hood	CHEN 5 14th week; Fri. 10 p.m., 12:15; Sat. 7:35, 9:50; weekdays 11 a.m., 2: 5:30, 9:50 Stand By Me; Sat. 11 a.m. The Great Mouse Detective CINEMA ONE Tel. 657952 Fri. 10 p.m., Sat. 7:15, 9:40; weekdays 5: 7:15, 9:40 Children Of A Lesser God CINEMA TWO Tel. 657952 Fri. 10 p.m.; Sat. 7:15, 9:40; weekdays 5: 7:15, 9:40 The Living Daylights DEKEL Tel. 443200 2nd week; Fri. 10 p.m.; Sat. and weekdays 7:15, 9:30 Black Widow DIZENGOFF I Tel. 200485 Fri. 11 a.m., 1:30, 9:45, 12:15; Sat. 7:15, 9:45; weekdays 11 a.m., 1:30, 4:30, 7:15, 9:45 The Name Of The Rose DIZENGOFF II Tel. 200485 Fri. 11 a.m., 1:30, 9:45, 12:15; Sat. 7:30, 9:45; weekdays 11 a.m., 1:30, 4:30, 7:15, 9:45 Un Homme Amoureux DIZENGOFF III Tel. 200485 Fri. 11 a.m., 1:30, 9:45, 12:15; Sat. 7:30, 9:45; weekdays 11 a.m., 1:30, 4:30, 7:15, 9:45 Personal Services DRIVE-IN Tel. 403080 Fri. 10 p.m.; Sat. 7:45, 9:45; weekdays 7:30, 9:30 Ninja III; Fri. 12:15; Sat. 12:15; midnight Sex Film ESTHER Tel. 225610 Fri. 10 p.m.; Sat. 7:30, 9:45; weekdays 5: 7:30, 9:45 Death With Honour GAT Tel. 267888 12th week; Fri. 10 p.m.; Sat. 7:30, 9:45; weekdays 5: 7:30, 9:45 Late Summer Blues; Fri. midnight The Witches Of Eastwick HAKOLOHA Z.O.A. HOUSE 26 Ibn Gabirol, Tel. 2693412 Fri. 10 p.m., midnight; Sat. 8: 10: weekdays (except Wed.) 7:45, 9:45; Sun. Fri. 2:30 p.m. Confidence; Sat. 11:45 p.m. Blade Runner; Sun. Mon., Tue., Wed. 6: La Traviata; Thur. 11:45 p.m., Shabool HOD Israel Premiere; Fri. 10 p.m., 12: Sat. and weekdays 5: 7:15, 9:30 Never Too Young To Die INSTITUT FRANCAIS Sat. 7:30 La Qualité Pourvoir; Tue. 7:30 Fanny ISRAEL CINEMATHEQUE Sat. 8:15; Fri. 9:45; Sat. 9:45 Liquid Sky LEV I Tel. 288868 Israel Premiere; Fri. 9:45 p.m., 12:15; Sat. 7:15, 9:50; weekdays 2: 4:40, 7:15, 9:50 La Famiglia LEV II Tel. 288868 2nd week; Fri. 10 p.m., 12: Sat. 8: 10; weekdays 2: 5: 6, 10 Mariner LEV III Tel. 288868 13th week; Fri. 10 p.m., 12: Sat. 8: 10; weekdays 2: 5: 6, 10 Radio Days LEV IV Tel. 288868 19th week; Fri. 9:50 p.m., 12: Sat. 7:50, 10; weekdays 2: 5: 6, 10 Down By Law LIMOR HAMEHUDASH 2nd week; Fri. 10 p.m., 12: Sat. 7:30, 9:30; weekdays 5: 7:30, 9:30 Rebel; Sat. and weekdays midnight 9:45 Weeks; Sat. 11 a.m. The Never Ending Story MAXIM Tel. 287457 Sat. 7:30, 9:30; weekdays 5: 7:30, 9:30 Crocodile Dundee NEW GORDON 87 Ben Yehuda, Tel. 244373 Sat. 7:45, 9:45; weekdays 5: 7:45, 9:45 Our Neighbourhood ONLY Tel. 284026 2nd week; Fri. 10 p.m.; Sat. 7:30, 9:30; weekdays 5: 7:15, 9:30 Flodder PARIS Tel. 222282 Fri. noon; Sat. 7:15, 9:30; weekdays 12: 2: 4: 7:15, 9:30 Labrynth; Fri. 3:30 Los Santos Innocents; Fri. 4:30 Crimes Of Passion; Fri. 10:12 Peeping Toms; Sat. 11 a.m. Allegro Non Troppo; Sat. 11:30 p.m. Catfish 2; Sat. 12:15 T'Alme, Je T'Alme; Sat. 5: Bruni, Sport, et Cativi	PEER Tel. 443795 11th week; Fri. 10 p.m., Sat. 7:30, 9:30; weekdays 5: 7:30, 9:30 Don't Give A Damn SHAHAF Tel. 296645 4th week; Fri. 9:45, 12:15; Sat. 7:15, 9:40; weekdays 5: 7:15, 9:40 Secret Of My Success SIVAN Tel. 657820 Fri. 10 p.m., 12: Sat. 7:30, 9:40; weekdays 5: 7:30, 9:40 Raising Arizona; Sat. 11 a.m. The Goonies; Sat. 1 p.m. A Midsummer Night's Sex Comedy; Sat. 2:45, 11:45 p.m. Monty Python - The Meaning Of Life; Sat. 4:45 p.m. Paris-Texas; Thur. 11:45 p.m. Talking Heads - Stop Making Sense TAMUZ Tel. 412781 Fri. 10 p.m., 12:15; weekdays 7:15, 9:40 Betty Blue; Sat. 11 a.m. Care Bears; Sat. 12:30 p.m., 12:15; midnight, Blade Runner; Sat. 2:30 p.m. Dhrs; Sat. 4:45 p.m. L'Été Mauricie; Thur. 12:15; midnight John Belushi - Animal House TCHALEY Tel. 443950 14th week; Sat. 7:45, 9:50; weekdays 5:30, 7:40, 9:50 The Shop Around The Corner TEL AVIV Tel. 288181 2nd week; Fri. 10 p.m., 12: Sat. 7:30, 9:30; weekdays 5: 7:30, 9:30 Assassination TEL AVIV MUSEUM Tel. 281287 14th week; Sat. 7:15, 9:30; weekdays 4:30, 7:30 Death Of A Salesman TEL AVIV MUSEUM - OPEN AIR CINEMA 9th week Sat. and weekdays 9 p.m. Hour Of The Brave ZAFON Tel. 443968 3rd week; Fri. 10 p.m.; Sat. 7: 9:30; weekdays 4:30, 7: 9:30 Jean De Florette HAIFA AMPHITHEATRE Tel. 6640178 Sat. 7: 9:15; weekdays 4:30, 7: 9:15 Streets Of Gold ATZMON I Tel. 673003 3rd week; Fri. 10:15 p.m.; Sat. 7:15, 9:30; weekdays 4:30, 7: 9:30 Assassination ATZMON 2 Tel. 673003 Fri. 10:15 p.m.; Sat. 7:15, 9:30; weekdays 4:30, 7: 9:30 Man In Love ATZMON 3 Tel. 673003 21st week; Fri. 10 p.m.; Sat. 7: 9:30; weekdays 4:15, 6:45, 9:10 Children Of A Lesser God CHEN HAMEHUDASH Tel. 688272 3rd week; Fri. 10 p.m.; Sat. 7:15; weekdays 4:30, 7: 9:15 The Shop Around The Corner KEREN OR HAMEHUDASH Tel. 683443 10th week; Sat. 7:15, 9:15; weekdays 4:30, 7:15, 9:15 Don't Give A Damn; Sat. 11:30 p.m. Rumble Fish; Thur. 11:30 p.m. Blood Simple ORAH Tel. 6840178 Fri. 10 p.m.; Sat. 7:15; weekdays 4:30, 7: 9:15 Never Too Young To Die ORLY Tel. 61888 Sat. and weekdays 7: 9:15 Late Summer Blues PEER Tel. 682282 2nd week; Fri. 10 p.m.; Sat. 7:15; weekdays 4:30, 7: 9:15 Black Widow RAV-GAT 1 Fri. 10 p.m.; Sat. 7: 9:30; weekdays 4:30, 7: 9:30 Blind Date RAV-GAT 2 Fri. 10 p.m.; Sat. 7: 9:30; weekdays 4:30, 7: 9:30 Stand By Me RONI Tel. 689089 Sat. 7: 9:15; weekdays 4:30, 7: 9: Flodder SHAVIT Tel. 385345 2nd week; Sat. and weekdays 7: 9:30 Jean De Florette RAMAT GAN ARMON Tel. 720708 Fri. 10 p.m.; Sat. and weekdays 7:30, 9:45 Death With Honour	LILY Tel. 744238 11th week; Fri. 10 p.m.; Sat. 7:30, 9:30; weekdays 5: 7:30, 9:30 Don't Give A Damn OASIS Tel. 735992 Fri. 10 p.m., Sat. and weekdays 7:30, 9:40 Blind Date ORDEA Tel. 721720 Fri. 10 p.m.; Sat. and weekdays 7:15, 9:30 Making Mr. Right RAV-GAN 1 Tel. 797121 Fri. 10 p.m., Sat. 7:15, 9:30; weekdays 5: 7:25, 9:45 Outrageous Fortune; Fri. midnight The Witches From Eastwick; Sat. 11 a.m. Mary Poppins RAV-GAN 2 Fri. 10 p.m., 12:15; Sat. 7:30, 9:50; weekdays 5: 7:20, 9:50 Late Summer Blues; Sat. 11 a.m. Care Bears II RAV-GAN 3 13th week; Fri. 10 p.m., 12:05; Sat. 7:30, 9:45; weekdays 5: 7:30, 9:45 Stand By Me; Sat. 11 a.m. Robin Hood RAV-GAN 4 Fri. 10 p.m., 12:15; Sat. 7:30, 9:45; weekdays 5: 7:30, 9:45 Angel Heart; Sat. 11 a.m. Bambi HERZLIYA DAN ACCADIA CINEMA CLUB Tel. 052-667799 Fri. 5:30; Mon., Wed. 5: An American Tail; Sat. 7: 9:30 Playing For Keeps; Sun., Mon. 7: 5: Over The Top; Sun., Mon. 9:30; Tue. 7: 9:30 Malone; Wed. 7: 9:30 Tin Men DANIEL HOTEL THE AUDITORIUM Sat. Thur. 7:15, 9:30 Personal Services DAVID Tel. 540788 Sat. and weekdays 7:15, 9:30 Don't Give A Damn HECHAL Tel. 61505 Sat. 7:15, 9:30; weekdays 5: 7:15, 9:30 American Ninja II NEW TIFERET Tel. 673000 Sat. and weekdays 7:30, 9:30 Violets are Blue HOLON ARMON HAMEHUDASH Tel. 842431 Fri. 10; Sat. and weekdays 7:30, 9:30 Crocodile Dundee; Sat. 11:30 p.m. Lord Of The Rings; Wed. Thur. 8:10 p.m. Looking For Mr. Goodbar MODAL Tel. 641859 Fri. 10 p.m.; Sat. and weekdays 7:30, 9:30 Death With Honour	SAVOY Tel. 847141 Fri. 10 p.m.; Sat. 7:15, 9:30; weekdays 5: 7:15, 9:30 American Ninja II BAT YAM ATZMAUT Tel. 866320 Fri. 10 p.m.; Sat. 7:15, 9:30; weekdays 5: 7:15, 9:30 Secret Of My Success GIVATAYIM HADAR Tel. 719002 Fri. 10 p.m.; Sat. 7:15, 9:30; weekdays 5: 7:15, 9:30 Secret Of My Success RAMATHASHARON KOCHAV Tel. 491679 Fri. 8:30 p.m.; Sat. 7:15, 9:30; weekdays 5: 7:15, 9:30 Little Shop Of Horrors PETAH TIKVA G.G. HECHAL 1 Tel. 913734 Fri. 10 p.m., Sat. 7:15, 9:30; weekdays 5: 7:15, 9:30 Flodder G.G. HECHAL 2 Fri. 10 p.m., Sat. 7:30, 9:30; weekdays 5: 7:15, 9:30 The Secret Of My Success G.G. HECHAL 3 Fri. 10 p.m., Sat. 7:15, 9:40; weekdays 7: 9:30 The Name Of The Rose KIRYAT ONO COMMUNITY CENTRE Fri. 10 p.m.; Mon., Wed. 7:15; Tue. 8:15; Fri. 8:15; Sat. 8:15; Sun. 8:15; Wed. 4:30, 7:30 The Name Of The Rose RISHON LEZION G.G. RON 1 2nd week; Sat. 7:15, 9:30; Sun. Mon., Wed. 6:15, 9:30; Tue. 7:15, 9:30 Flodder G.G. RON 2 Sat. 7:15, 9:30; weekdays 5: 7:15, 9:30 The Secret Of My Success KEFAR SAVA BEIT BERL CINEMA - THEATRE Fri. 10 p.m., 12 A Clockwork Orange; Sat. 8:10 p.m. Lolita; Sun. Mon. 8:10 p.m. Duel; Tue. 8:10 p.m. Lord Of The Rings; Wed. Thur. 8:10 p.m. Looking For Mr. Goodbar NETANYA DOR - HECHAL TARUT Sat. 8 p.m., 10: weekdays 7:30, 9:30 Crocodile Dundee
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Cinematheque September 11-September 18

Fri. 14:00 Farewell Moscow, Dir: Mauro Bolognini; 22:00 Psycho, Dir: Alfred Hitchcock.

Sat. 20:00 Deux Anglaises et le Continent, Dir: François Truffaut; 20:30 The Emigrants, Dir: Jan Troell; 22:00 Kaos, Dir: Paolo and Vittorio Taviani

Sun. 9:00 Casanova, Dir: Federico Fellini; 19:00 L'Affiche rouge, Dir: Frank Cassenti; 21:00 L'Amour de la Vie, Dir: François Reichenbach; 21:45 Autumn Sonata, Dir: Ingmar Bergman

Mon. 19:00 Some Like It Hot, Dir: Billy Wilder; 21:30 Pixote, Dir: Hector Babenco

Tue. 16:00 The Care Bears Movie, Dir: Arna Selznick; 19:00 a) Duet, Dir: Ziv Naveh; b) Reakomon, Dir: Akira

Wed. 19:00 My Dinner With Andre, Dir: Louis Malle; 19:30 Rain, Dir: Lewis Milestone; 21:00 Miss Sadie Thompson, Dir: Curtis Bernard; 21:30 Sid and Nancy, Dir: Alex Cox

Thur. 19:00 The Purple Rose of Cairo, Dir: Woody Allen; 19:00 The Graves to Cairo, Dir: Billy Wilder; 21:00 The Importance of Being Earnest, Dir: Anthony Asquith; 21:30 A Psalm, Dir: Ingmar Bergman; 24:00 After Hours, Dir: Martin Scorsese

Fri. 14:00 Gandhi, Dir: Richard Attenborough; 22:00 Take the Money and Run, Dir: Woody Allen

Wolfson Garden - Derech Hevron, Jerusalem - Tel. 744131

Blind Date

ISRAEL PREMIERE

Rav-Chen Tel Aviv Odele Ramat Gan Rav-Git Haifa

Film briefs Dan Fainaru

ALLEGRO NON TROPPO - Stories set to music by Debussy, Dvorik, Ravel, Sibelius, Stravinsky and Vivaldi are brought to the screen in a very attractive animation. Italian production.

ANGEL HEART - The latest in director Alan Parker's manipulative experiments, this starts as a typical detective story and ends on a mystical Faustian note. It is beautifully performed and perfectly annoying. Mickey Rourke plays the lead, Robert de Niro has a substantial guest part, Charlotte Rampling tells fortunes and Lisa Bonet graduates from *The Cosby Show* into the personification of sensuality in the body of an angel.

BETTY BLUE - A flashy and fashionable version of *L'Amour fou* between a reluctant writer and a sexy, emotionally unbalanced girl. Jean-Jacques Beineix is by now a master of fake poses and Beatrice Dalle is introduced as the new Bardot. It's all very colourful but there is nothing behind the colours.

BLACK WIDOW - A Federal agent leaves her computer to chase a suspected predatory female, who has been killing her husbands and inheriting their fortunes. Debra Winger and Theresa Russell are effective in an unusual thriller, which tells you everything about the action, but precious little about emotions. Bob Rafelson directed.

BLADE RUNNER - A science fiction film directed by Ridley Scott, which takes place in Los Angeles in the 21st century. Six androids, called replicants in the film, have hijacked a spaceship and have landed on earth. A tough old replicant hunter is called out of retirement to track them down and exterminate them. Recommended.

BLAZING SADDLES - Take-off of all those Westerns Hollywood has ever made. Expect anything to happen in this Mel Brooks extravaganza. (At one point Mel Brooks extraganza.) (At one point Mel Brooks and his entire orchestra appear, in evening dress, playing the theme song amid the desert cacti.) Great stuff.

BLOOD SIMPLE - Back to the days of the classic B picture with a vengeance. A husband hires a crooked detective to kill his wife and her lover. But the detective has his own ideas how to extract the most out of the situation, all of which leads to murder and blood galore. Two young Texans, Joel and Ethan Cohen, are responsible for this exercise in gore. They have pulled out all the stops, used all the tricks of the trade and done it with such youthful exuberance you can't really blame them. M. Emmett Walsh plays a delightful villain, oozing evil in every frame, with Dan Hedaya (the husband) and John Getz (the lawyer) playing second fiddle. Not for the fainthearted.

CHILDREN OF A LESSER GOD - Instructive of deaf-mutes falls in love with a hearing girl who goes through a stage hit with solid performances by Oscar Winner Marlee Matlin and William Hurt. Randa Haines' movie may not be a masterpiece, but it will surely make you cry and sigh for its heroes.

CLOCKWORK ORANGE - Stanley Kubrick's horrific exercise in pure brutality, is far more than just an exploitation of sensationalism. Kubrick follows Anthony Burgess' novel in discussing the right to choose between good and evil. If you deprive even the most evil of men, in this case the protagonist Alex, of this basic right, you do not make him a better man; you simply turn him into a vegetable. Malcolm McDowell, in the lead, had the kind of role an actor never lives down.

COCA COLA KID - Yugoslav enfant terrible Dusan Makavejev went to Australia to show how American imperialism will save the day, by hook or by crook, using as an allegory the confrontation between a soft-drink giant and an independent producer in the bush, who dares to compete with it. More tame than most Makavejev items, it still has plenty of weird ideas. With Eric Roberts and Greta Scacchi.

FERRIS BUELLER'S DAY OFF - Matthew Broderick as the ultimate teenager who makes monkeys out of grown-ups. He takes one day out of school to show his pal and his girlfriend how easy it is to get along in this world full of adult squares and zombies, filled with if you happen to have well-to-do parents who foolishly fill your pockets with money. If you're under 15 you may enjoy it. If not you may feel insulted. The pope of youth films, John Hughes, directed.

CRIMES OF PASSION - Ken Russell's film is the story of a fashion designer by

day who becomes a hooker by night. A pseudo-Freudian escapade. But it is a tantalizing and fascinating glimpse at the potential of this unusual all-round performer, as recorded by cameras in several of her shows. Try it for a change.

CROCODILE DUNDEE - First half: New York cuts goes down under in search of the noble, savage white hunter who wrestles with crocodiles. Second half: noble savage comes to the New York jungle and discovers crocs are innocents compared with the animals in the big city. Pure entertainment with no complications, Australia's biggest box-office hit is produced by its star, Paul Hogan.

DEATH OF A SALESMAN - Arthur Miller's play with Dustin Hoffman in the lead has done great business for a limited season in New York, but adapted for the screen by Volker Schlöndorff, this intimate drama looks bigger than life in every respect. Both acting and direction could have done with a bit of restraint.

THE DECLINE OF THE AMERICAN EMPIRE - Brilliant Canadian social satire in which four men share confidences about women, turn women do the same about men, and then all eight meet up. As all are on the academic staff of a respectable college, their moral standards and insecurities reflect those of North American intellectuals.

DIVA - This first feature film by director Jean-Jacques Beineix is a thriller - but also a fetishistic exploration of human nature. Immensely enjoyable, as long as you don't take it too seriously.

DON'T GIVE A DAMN - An adaptation of the Dahn Ben-Amotz novel about a war invalid who has to learn how to cope with his infirmity and with the people around him. It is often touching and painful. But the director Shmuel Imberman pays so much attention to the main character that he leaves the rest of the picture rather hazy. Ikka Zohar does a good job in the lead.

DOWN BY LAW - Three losers escape from jail into the Louisiana marshes. A delightful comedy of manners, observed brilliantly by Jim Jarmusch who focuses on the inconsistencies of human nature and its humorous quirks, and performed to perfection by John Lurie, Tom Waits and Roberto Benigni.

HOME OF THE BRAVE - It isn't exactly a movie and it probably doesn't do full

justice to what Laurie Anderson achieves in her stage performances. But it is a tantalizing and fascinating glimpse at the potential of this unusual all-round performer, as recorded by cameras in several of her shows. Try it for a change.

THE LIVING DAYLIGHTS - James Bond settles a feud inside the KGB, saves the world once more, and gets a blonde



Ex-Vietnam veteran Mel Gibson is the 'Lethal Weapon' out to stop organized drug dealers.

the luxurious abundance of special effects. Director Wolfgang Petersen prettified everything for the benefit of the camera. In the end, Petersen had a monumental row with the author - who asked to have his name removed from the credits - but this didn't hurt the film one little bit at the box office.

PARIS TEXAS - A sensitive portrayal of a man who drops out of normal life and has to place his existence together again when he is accidentally returned to society. Excellent film by Wim Wenders.

PERSONAL SERVICES - The slightly disguised story of London brothel-keeper Cynthia Payne serves scriptwriter David Leland and director Terry Jones as a social satire of Thatcher's England and its dubious morality, which accepts grand social perversity and police corruption, but comes down hard on the personal eccentricities of individuals and those who service them. Julie Walters plays Payne and Alice McCown offers a delightful portrait of a war hero in drag.

RADIO DAYS - A collection of pre-war memories put together with imagination and feeling by Woody Allen in a highly entertaining picture. Most of his stars, such as Mia Farrow, Dianne Wiest, Tony Roberts, Danny Aiello, Jeff Daniels, even Diane Kinton, have small parts.

RUMBLE FISH - Francis Ford Coppola's display of sheer virtuosity in this black-and-white tribute to the youth-oriented films of the Fifties. It is all about being born on the right or wrong side of the tracks and about the myth of the motorcycle and the leather jacket. Matt Dillon and Diana Lane are surrounded by supporting actors, such as Nicholas Cage, who crowd them off the screen.

THE SECRET OF MY SUCCESS - A college graduate from Kansas goes to New York, sleeps with his boss's wife, steals his mistress and finally his business as well. Typical rags to riches yarn, directed by veteran Herbert Ross, with Michael J. Fox (*Back to the Future*) and Helen Slater (*Supergirl*) in the leads.

SHIP AROUND THE CORNER - Hungarian film beautifully adapted to the screen by the one and only Ernst Lubitsch. A chief clerk in a store falls in love with a brash new salesgirl when he discovers she is his mysterious non pal. James Stewart, Margaret Sulkyn and a magnificent Felix Druot play in this little gem made in 1940.

STAND BY ME - Rob Reiner, alias "Meathead" from *All in the Family*, has adapted Stephen King's nostalgic recollections of childhood days in a small town and the anguish of seeing a corpse for the first time. Four young kids try to become famous by discovering the body of a boy killed in a train accident. There are some nice touches of black humour and pathos but it looks too much like a never and less successful version of *Breaking Away*.

STOP MAKING SENSE - A must for fans of the Talking Heads, Jonathan Demme shot a series of the group's concerts and cut them together into one full show, displaying to advantage both the vocal and scenic qualities of David Byrne and his sidekicks.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

RAISING ARIZONA

ISRAEL PREMIERE

Sivan (formerly Allenby), Tel Aviv

Friday: 10 p.m., 12

Weekdays: 5: 7:30, 9:40

Orgh, Jerusalem